

# THE ARCHITECTS NEWSPAPER

## 11 06.25.2008

NEW YORK ARCHITECTURE AND DESIGN WWW.ARCHPAPER.COM

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SHOP'S PROPOSAL FOR SOUTH STREET SEAPORT WOULD REINTEGRATE HISTORIC DISTRICT INTO SURROUNDING NEIGHBORHOOD



## SHOP-ING AT THE SEAPORT

Though it has one of the city's iconic postcard views, the South Street Seaport falls into that category of attractions that many New Yorkers confess they rarely visit, much like the top of the Empire State Building or the Statue of Liberty. Yet Lower Manhattan is undergoing enormous changes, from the growth of the residential district around Wall Street, the planned transit hub at Fulton Street, to, of course, the World Trade Center site, so the Seaport's leaseholder, General Growth Properties (GGP), has just announced a proposal to transform the area. The plan involves

rebuilding much of the 19<sup>th</sup>-century structure of Pier 17 and replacing the 1982 enclosed mall with a series of smaller retail, hotel, and event buildings arranged around several public open spaces and promenades.

According to Gregg Pasquarelli of SHoP, the firm hired to design the project, SHoP and GGP wanted to conceive of the new Seaport not as a distinct megaproject but as the extension of a neighborhood. "The festival marketplace was just right for its time, and was the cutting edge of preservationist thinking," he explained. "Today, the city as a whole is

a festival marketplace, and you don't need to seal off parts anymore. If [original developer] Rouse were to approach the city today with the same project, I'm not sure they'd get approval."

GGP approached SHoP after seeing its work on the surrounding city-commissioned East River Waterfront plan, which was initially released in February of last year. One feature of that plan is the construction of retail and community buildings underneath the FDR drive, currently not much more than a dark parking lot for buses. These are in turn **continued on page 8**



JUDGE RULES OWNER MUST REPAIR CRUMBLING LANDMARK

## WINDERMERE'S MANY FANS

As far as buildings go, the 127-year-old Windermere apartment complex on the corner of 9<sup>th</sup> Avenue and West 57<sup>th</sup> Street is one of the most litigious in the city. Starting in the 1980s, when a new landlord attempted to illegally evict tenants **continued on page 3**

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FLORIDA DESIGN NOT SWIPED, COURT RULES

## TRUMPED AGAIN

In a ruling with mixed messages for the architecture world, a federal court has rejected claims that Donald Trump and his partners stole the designs for two towers in Sunny Isles Beach, Florida, an exclusive barrier island near Miami, from Czech-born architect Paul Oravec.

According to his complaint, Oravec was "shocked and dismayed" when in 2003 he discovered the Trump towers in a newspaper ad, looking like a copyrighted design he had circulated among Miami developers in 1997. Seeking \$120 million in damages, Oravec sued the team behind the Trump Palace and the Trump Royale, twin 55-story luxury condominiums designed by Miami-based Sieger Suarez Architectural Partnership as part of an 11-acre, \$700 million development.

"They stole it from me," Oravec said in a brief telephone interview about the case. "We're going to fight it."

The Trump towers broadly resemble those drawn by Oravec, who trained as an architect in Czechoslovakia but is not licensed in the U.S. Both designs feature curved, vertically stacked segments of concave and convex forms. Both show three prominent elevator cores rising above the roofline. And both are twin-tower schemes with rounded building ends that enclose a circular plaza.

But on May 14, the U.S. Court of Appeals for the Eleventh Circuit held that differences far outweigh any similarity. Stressing that copyright does not extend to ideas—only to expressions of ideas—the judges noted that alternating segments, for example, appear on both sides of Oravec's towers but **continued on page 5**

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## BUFFALO SOLDIER

Governor David Paterson has named a Buffalo-based banker with a clean political slate to take charge of the state's major real-estate messes. On June 5, Paterson named Robert Wilmers, the chief executive of M&T Bank, as his choice to chair the Empire State Development Corporation (ESDC). The appointment, which requires state senate confirmation, is expected to take effect next month, bolstering an agency that critics have long argued is a hive of cronyism.

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ANISH KAPOOR AT THE ICA.  
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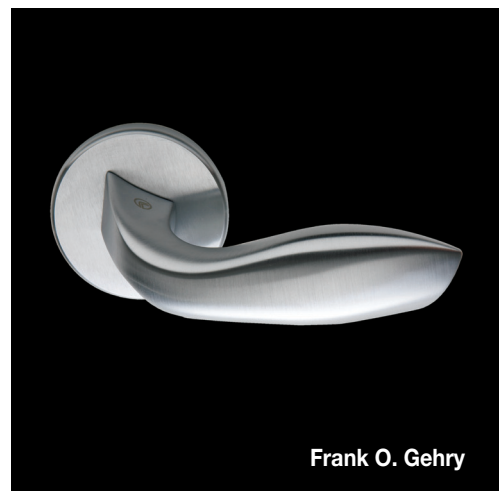
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VOLUME 06, ISSUE 11 JUNE 25, 2008. THE ARCHITECT'S NEWSPAPER (ISSN 1552-8081) IS PUBLISHED 20 TIMES A YEAR (SEMI-MONTHLY EXCEPT THE FOLLOWING: ONCE IN DECEMBER AND JANUARY AND NONE IN AUGUST) BY THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY. POSTMASTER, SEND ADDRESS CHANGE TO: 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. FOR SUBSCRIBER SERVICE: CALL 212-966-0630. FAX 212-966-0633. \$3.95 A COPY, \$39.00 ONE YEAR, INTERNATIONAL \$160.00 ONE YEAR, INSTITUTIONAL \$149.00 ONE YEAR. ENTIRE CONTENTS COPYRIGHT 2006 BY THE ARCHITECT'S NEWSPAPER, LLC. ALL RIGHTS RESERVED.

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INTO THE OPEN

The urge to take architecture beyond buildings is aspirational, timely, and increasingly unavoidable. Sure, thinking outside the traditional four walls makes sense as a business model in today's flagging bricks-and-mortar economy. And then there's the need to rethink our constant depletion of ever scarcer materials in the service of buildings with their own shrinking life spans. If architects are no longer building for the ages, what does it mean to build for a season, or not at all?

And so it seemed to make perfect sense when it was announced that the theme of the 11<sup>th</sup> Architecture Biennale in Venice, due to open on September 14, was *Out There: Beyond Building*. Aaron Betsky, director of the Cincinnati Museum and a longtime champion of the new next thing, is planning a multi-media blitz where architecture, he said, "is a way of representing, shaping, and perhaps even offering critical alternatives to the human-made environment." The early word is that Betsky's notion could translate into a variety of showstoppers at the biennale, from interactive movie walls to on-site espresso made from water piped in from the Grand Canal.

Yet there are other "critical alternatives" for architects that focus more on the street-level situations that alter everyday life. To explore the ways that architects are working well beyond the construction of four walls, AN has joined with a group of architects, academics, and designers to create an exhibition for the U.S. pavilion at the biennale. Called *Into the Open: Positioning Practice*, the exhibition's aim is to document an emerging but widespread effort, a kind of social regionalism, that ranges from exploring what it means to live literally on the border to the socializing implications of something so simple as a kitchen garden or mapping the correlation between drug use and housing.

Some of the work to be included in the show will be as familiar as the community-based projects of Rural Studio and the border-crossing provocations of Teddy Cruz. Others are environmentally savvy offshoots of past design-build movements or research-heavy urban laboratories that translate data into calls for action. Still others reflect an artist's awareness of the subtle atmospheric shifts that can lead to major realignments in urban environments, as in the work of the Brooklyn-based Center for Urban Pedagogy or the Heidelberg Project in Detroit.

Some 15 groups from across the nation will be part of *Into the Open*. Together they paint a heartening portrait of a new generation of architects eager to seize an active role in shaping the world—not merely with bricks and mortar but with open minds as well.

JULIE V. IOVINE

**WINDERMERE'S MANY FANS** continued from front page of the 165-unit SRO, it seems as though the Windermere has almost constantly been in court.

While much of that time has been spent protecting Windermere tenants, the most recent court date was a face-off between TOA Construction, the Japanese owner of the three-building complex, and the Landmarks Preservation Commission. On May 9, a Manhattan Supreme Court justice issued a preliminary injunction against the owners, requiring them to repair the crumbling complex or face severe penalties.

That's good news, since the Windermere once looked as though its days might be numbered. As more and more tenants died or moved on, the possibility began to arise that the buildings might finally be vacated and demolished to make way for new construction on the prime site.

Fearing the loss of one of the oldest apartments in the area, a number of preservation groups took up the Windermere's cause. Despite a fight waged by TOA, it was designated a landmark on June 28, 2005.

"Everyone has taken notice of this extraordinary building at the corner of West 57<sup>th</sup> Street and 9<sup>th</sup> Avenue," commission chair Robert Tierney said at the time. "Its architectural, cultural, and historic significance make it a terrific addition to our collection of landmarks on West 57<sup>th</sup> Street."

One of TOA's tactics was flagrant neglect of the building. Rats, roaches, leaky ceilings, and subzero temperatures, as well as a total lack of general maintenance, have been widely reported. Conditions were so bad last year that seven remaining tenants were evicted by the fire department because the building was deemed unsafe.

Fortunately, its landmark status has kept the apartment standing, because any demolition would have to be approved by the commission. Through the leverage of the city's landmarks law, the commission can impel the owners to restore the buildings.

"I'm always pleased that the judiciary responds to our landmarks," said John Weiss, deputy general counsel for the commission, who added that only a half-dozen other owners had to be taken to court. (Steven Sieratzki, TOA's attorney, was unavailable for comment.)

The future of the building remains in doubt, especially as its aging landlord, Masako Yamagata, is said to be in no condition to take charge of its disposition. "I think the owner is 90," said Gale Brewer, the local council member who has helped lead the effort to rescue the structure. "I don't even think his attorney gets a hold of him. There's nothing there. It's like fighting with air." **MATT CHABAN**



majority leader] Joe Bruno to agree to something." Paterson has stirred hope for a meritocracy by naming Wilmers. But it remains to be seen whether merit alone can salvage his agency's tattered reputation. **ALEC APPELBAUM**

**BUFFALO SOLDIER** continued from front page choice buttresses Paterson's aim to support projects in the moribund upstate economy. By appointing Wilmers, who brings a long record of supporting civic enterprises in Buffalo, Paterson quiets criticism that the ESDC serves as a mere front for showy New York City deals. The governor's predecessor, Eliot Spitzer, had named separate upstate and downstate ESDC chiefs, hoping to sidestep the thorny issue of where the state would focus its finances. But since Spitzer appointed a longtime friend to head the downstate side—and never clarified how the split office would function—he angered upstate lawmakers.

Now, with oversight of economic development issues throughout the state, Wilmers

will help pick two leaders to lead the downstate and upstate divisions of ESDC. And that arrangement may well prove politically savvy. "There's something interesting going on here in their recognition that Spitzer's move had failed," said Tom Wright, executive director of the Regional Plan Association. Wilmers can telegraph the state's approach to development choices, Wright said, by actively steering funding decisions and by serving as Paterson's proxy for development strategy.

Wilmers' lack of obvious political patrons encourages activists like Daniel Goldstein, the Brooklyn resident who has long tangled with agency leaders. As spokesman for Develop Don't Destroy Brooklyn, a coalition that has sued ESDC, among others, for con-

demning land to facilitate Forest City Ratner's now-troubled Atlantic Yards project, Goldstein has called ESDC a political agency masquerading as an investor. "Mr. Wilmers has a reputation as being fiscally conservative," Goldstein told AN, "and his track record would lead one to believe that the ESDC rubber-stamp and cronyism days are over."

But integrity only counts for so much at such an unwieldy agency. As Wright sees it, even an angel would have trouble getting the ESDC to yield predictable construction schedules and likely profits. "The problems with Atlantic Yards, Moynihan Station, and Lower Manhattan are their scale and complexity," he said. "They're not the sort of problems one can resolve by getting [senate



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THE ARCHITECT'S NEWSPAPER JUNE 25, 2008

EAVESDROP: ANNE GUINEY

## OH MY STARS AND GARTERS!

Forget about the fist bump: Butt pats are the subject of the day (and yes, we have been watching way too much basketball on TV, but these are of a more intimate type). Or rather, for those who fear that the youth of today are unshockably jaded about matters amorous, you can relax. Two young editors at this fine publication arrived at work one recent morning in a state of great agitation and flabbergastery. What had caused their unblemished cheeks to blush so? The pair had been at the Phillips de Pury party for Atmospherics, a limited edition of furniture and objects by Asymptote's **Hani Rashid**, and had a grand old time while wandering through a crowd including Rashid's partner and wife **Lise Anne Couture**, brother and designer **Karim Rashid**, architect **Thomas Leeser**, fashion designer **Carlos Miele**, industrial designer **Tucker Viemeister**, and Museum of Modern Art chief **Glenn Lowry**. All was well until one of our rosy cherubim spotted Lowry pinching the bottom of the fair lady standing next to him. "Did you see that," he spluttered; "Oh sweet Jesus he *goosed* her!" The two surreptitiously watched as it happened again, and then again, and yet again, until our squeamish spies were forced to refresh themselves at the bar, aghast and perhaps a little bit delighted. It was quickly determined the next morning at the office that the lady was none other than **Susan Lowry**, wife of our uxorious museum director. There was some giggling and hat tipping, and then all was forgotten.

Until! A week later, an **Agnes Gund**-sponsored party at MoMA for **Adriaan Geuze** of West 8, landscape urbanist extraordinaire and head of the superstar crew designing the public spaces at Governors Island. Fellow project members **Liz Diller** and **Ricardo Scofidio** were there, as were commissioner **Amanda Burden** and **Charlie Rose**, urbanist **Alex Garvin**, and Governors Island chief **Leslie Koch**. Maybe it was the wine, or perhaps the glamorous company, but we were emboldened enough to make a tasteful and rather tentative joke about Fannygate to Mr. Lowry himself, who laughed, looking entirely unrepentant and frankly rather pleased with himself. He retorted, "Pretty good for thirty years of marriage, eh?" We'll say!

## REALITY BITES

We might not be the sharpest knife in the drawer, sure, but we often find ourselves downright perplexed by the offerings of PR agencies touting the manifold virtues of one new development or another—Breakfast in bed! Yoga! Doggy spa! Hot doormen! (OK, we've never gotten a press release about that last one, but would definitely schedule a visit.) Rarely, though, does a company trumpet something that seems like an honest-to-goodness disincentive to plunk down a million or two for an apartment. But the management of the BellTel Lofts on Bridge Street in downtown Brooklyn recently announced that the soon-to-be-complete project will host the 21<sup>st</sup> season of MTV's *Real World*, arguably the first reality TV show, and thus morally responsible for a national disgrace like *Living Lohan*. The building looks great and we like the show, so we hate to break it to our well-intentioned friends on Planet PR, but sharing a building with a bunch of hard-partying narcissists and their attendant camera crews is not luxury living at its most urbane—it's the seventh circle of hell.

SEND GOSSIP AND THE COMPLETE DVDS OF *THE WIRE* TO [EAVESDROP@ARCHPAPER.COM](mailto:EAVESDROP@ARCHPAPER.COM)

**TRUMPED AGAIN** continued from front page only on one side of the Trump buildings. Oravec's structures show five segments, while Trump's have three. And Oravec's towers are "banana-shaped" while Trump's are more rectilinear.

"The building as a whole simply doesn't look like the other work," said Susan Raffanello, partner at Miami-based law firm Coffey Burlington, who represented the Trump team. "It didn't have the flip-flop, convex-concave nature at all."

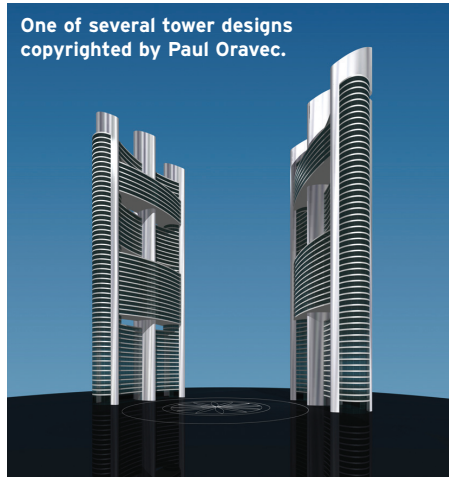
Several copyright experts supported the decision. "This was a bit of a thin case to begin with," said Mark Hellenkamp, a partner with San Diego-based Morris Polich & Purdy. "If they looked exactly the same, the court might have reached a different conclusion."

Still, the case could be construed as crimping copyright protection, since it suggests that relatively subtle design differences can sink a plaintiff's claim. And with few such cases at the appellate level, this one may have a lasting impact on future litigation. (Oravec's attorneys declined to comment.)

"This case shows the unfortunate trend," said Raffanello, citing the building boom of recent years, "of anybody being able to claim that they have copyright on the look of a building and sue the architect."

Further raising the stakes, lawyers say, courts have affirmed an architect's right to recover the profits a builder would have made—hence Oravec's quest for \$120 million. "We're talking about huge dollars," said Andres Quintana, partner with the Quintana Law Group in Los Angeles County. "That's insane, if you think about it." Architectural copyright, he added, remains among the least understood forms of intellectual property. "Architects don't even get it," he said. "It's pretty treacherous sometimes." **JEFF BYLES**

One of several tower designs copyrighted by Paul Oravec.



PAUL ORAVEC

OPEN&gt; TOY STORE

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& Associates

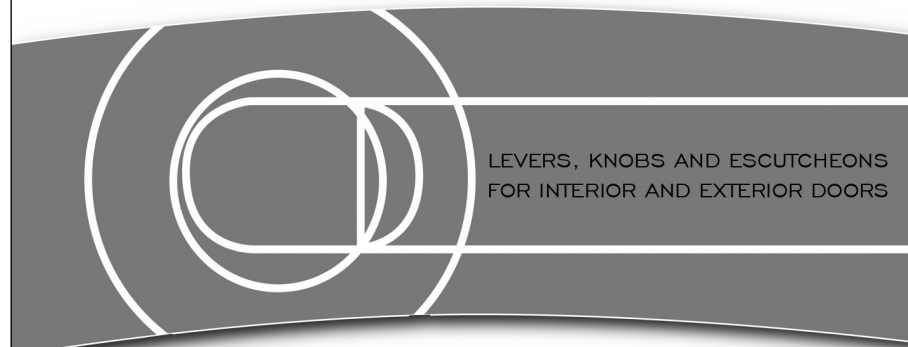


DANIELLE RAGO

Kidrobot, the trendy toy, apparel, and accessory creator, recently launched its largest United States flagship in a landmarked, two-story loft building in Soho. Designer Harry Allen presents the collection of highly animated and boldly colored products against a bright white laminate wall of custom-made cabinetry, transforming the retail space into a futuristic toy gallery. Cool, polished-concrete floors finish the space, along with a subtle mix of fluorescent, halogen, and natural lighting that showcases the items on display. The glass cases extend beyond the limits of the ground level, making their way up the staircase and leading patrons to the second floor. While the downstairs space is streamlined and pod-like, the upstairs more closely resembles a typical Soho loft. Using reclaimed wood from the original floors, Allen exposes the history of the building and creates a more casual atmosphere, wherein whitewashed brick walls display the rest of the goods. Allen purposefully cut away the second level, creating a balcony that overlooks the downstairs space. A twenty-five-foot tall mural by French graffiti artist Tilt spans two walls and a ceiling, giving the room a sense of height and adding yet more visual pizzazz to the already vibrant space. **DANIELLE RAGO**

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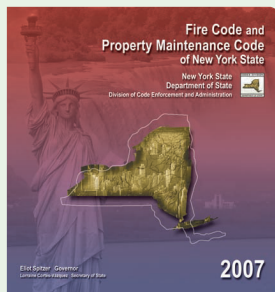
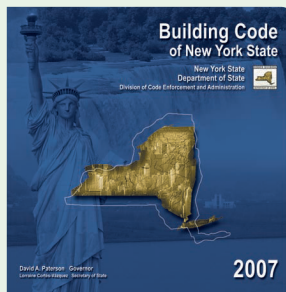
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## THE VILLAGE PLAYERS

The stout, 1940s brick building at 133–139 MacDougal Street in the West Village has had a long and checkered past that has only gotten more complicated in recent months. Once the fabled home of the Provincetown Playhouse, where Eugene O'Neill launched his playwrighting career, the New York University-owned building is currently a grad student dorm. Against the steady drumbeat of preservationists' opposition, the university has tried at various times over the past few years to tear down the historic, but not landmarked, building. And in May, the university announced that while it would save the shell of the Playhouse, it was going to replace the rest of the building with a research center for the law school designed by Morris Adjmi.

The Greenwich Village Society for Historic Preservation (GVSHIP) is still opposed to the plan, stating that although the structure—originally four row houses dating to the 1830s—has been altered beyond recognition (even the Playhouse entrance was moved at some point from the north to the south facade), it still beats at the heart of what was once 1920s bohemian New York, having housed such illustrious tenants as the Liberal Club, the Washington Square Bookstore, the Heterodoxy Club, and Polly's Restaurant. "History doesn't end at these four walls of this theater. This is the site where

modern America was born," said Andrew Berman, executive director of the GVSHIP, at a rally outside the theater on May 27.

Apart from its somewhat compromised status as a landmark, the building has also become a lightning rod for another simmering town and gown debate. In January, an agreement brokered by Manhattan Borough President Scott Stringer between the university, the local community board, residents, business owners, and preservationists pledged that future university expansion—estimated at some 3.6 million new square feet—would keep out of the so-called Washington Square "core." NYU argues that by replacing student housing with research facilities, they are in accordance with this goal, placing their most important facilities in the core and moving housing to a more remote location. To sweeten the deal, NYU is also leaving developable FAR on the table, something school officials say has never been done before. The whole plan leaves locals nervous about the pressures such deals put on the fragile social ecology of the Village.

"You're already taking another swing at the heart of Greenwich Village," said long-time Village resident Libby Goldberg at a board meeting following the rally. "You need to find ways to reuse this building. This is not a good place to start pulling things down." **MC**



ARCHITECTS LEERY AS CRANE  
ACCIDENTS PERSIST

## DANGER ZONE

It has been a rough month for New York City builders. There was yet another crane collapse, followed yet again by the arrest of a crane inspector, and then the filing of charges against architect Robert Scarano on June 12. Many architects, despite their best practices, said they have grown both wary and weary of working in the city, especially under intensified scrutiny from regulators and pressure from developers to minimize liability and costs.

Despite the Department of Buildings' checkered past, the expectation has remained that the department will do its job. "I think what is most unsettling is that someone whose responsibility it is to keep the sites safe is not," John Cetra, a principal at Cetra/Ruddy, said. "It's a violation of the public trust. We would feel the same way with the police if they took the same approach." Tim Crowley, the managing director of FLAnk, agrees. "Sometimes corners are cut and not found, but that hasn't been the case lately, as we've learned the hard way. It has to stop."

There seems to be a sense of inevitability, as well. "These accidents remind us that

construction remains a physically demanding and dangerous occupation," Rob Rogers of Rogers Marvel Architects wrote in an email, though he was also quick to offer solutions. "We need to commit to new technologies that not only move our design abilities forward, but help limit the time spent on scaffoldings, hanging platforms and the like."

Peter Syrett, an associate principal in the New York office of Perkins + Will, said architects should do all they can to help clients out in these trying times. "Human life is not to be trifled with," Syrett said. "One of our thoughts is, how can we help? One thing we're looking at is provisions in our documents to limit owner's liability by making everything as clear and detailed as possible."

It should not be forgotten that the Department of Buildings has done a great deal of work over the past few years to improve its practice, but it has still failed to keep up with the industry it covers. "We've been calling for more inspectors," Fredric Bell, executive director of AIA New York, said. "We all should have been crying out for better inspectors, at least better than the guy led away squirming. What punishment fits that crime? Perhaps it would not be cruel or unusual now to obligate him to climb the New York Times Building, without crane or rope." **MC**



DAVID BYRNE TURNS BATTERY MARITIME BUILDING INTO  
A MUSICAL INSTRUMENT

# CHAMBER ORCHESTRA

JUSTIN OULLETTE

New York City offers many things, but silence isn't one of them. Subway cars screech, sirens wail, old buildings creak. To some, it might be cacophony, but to the ears of a musician, it can be a melody. David Byrne's latest sound installation, *Playing the Building* at 10 South Street in Lower Manhattan, is bringing out the latent beauty in the sounds that architecture can make.

In the free public art installation on the second floor of the Battery Maritime Building, an impressive profusion of wires fan out from an old organ to small noise-making devices around the space. Pressing the organ's keys activates the haunting sounds of air whistling through one of the room's pipes like a giant flute, or the clinks of radiators and metal columns. Other keys send out otherworldly hums from vibrating metal girders near a skylight high above, resonating throughout the building's high-ceilinged Great Hall. Byrne went for a steampunk, low-tech aesthetic, he said at a recent press event; the devices are mechanical ones, such as motors that vibrate the girders or solenoid-powered gadgets used to strike radiators and columns. Tubes feed air into pipes with flute-like holes drilled into them.

The legendary local musician and artist said his inspiration came from the everyday noises that surround him. "As many New Yorkers are well aware, buildings make noises, whether it's your radiators or your pipes or an upstairs neighbor or creaking superstructures or whatever else. With an old building like this, with a lot of metal superstructure, there's a lot of potential for sound-making," he said.

Still, turning a room into a musical instrument had its challenges. The girders were easy to sonically calibrate, but the large size of the columns made it impossible to control their sounds enough to create a clear scale of notes, said Justin Downs, who helped on the technical side. A few keys don't activate anything at all: "I call them John Cage keys," quipped Anne Pasternak, president and artistic director of Creative

Time, the public art organization sponsoring the installation. She helped bring *Playing the Building* to New York after it first appeared at the Färgfabriken art space in Stockholm a few years ago.

Once a ferry terminal waiting room, the 9,000-square-foot Great Hall had been closed for decades before reopening for the installation, which runs Fridays to Sundays through August 10. Byrne himself has no plans to play the installation, preferring to devote it to public use, but Creative Time is planning some performances by other experimental musicians, Pasternak said.

Byrne is not breaking new ground here; the city's ambient noises have long been an inspiration for artists and musicians. The oscillating drones of cars driving over the steel grid roadway of the Brooklyn Bridge were music to Bill Fontana's ears; he incorporated the sounds into various artworks. Artists O+A used tuning tubes to transform the tides of the Hudson River into an ambient soundscape along the waterfront, according to Pasternak. Stephen Vitiello captured the creaks of the World Trade Center as it shifted subtly in the wind for one sound piece, and Alan Licht has used subway turnstile beeps and even the squeaks of sneakers on a New York basketball court in his musical compositions.

What sets *Playing the Building* apart is its participatory nature and its easy accessibility to old and young, maestros and novices alike. Some 5,000 visitors filed through in the first two days, according to Pasternak. "In that kind of architecture, you feel so elated, with these high ceilings, the skylights. It's a cathedralesque kind of experience, but you're humble in relation to it," she said.

Even jaded New Yorkers seem to respond to Byrne's musical construction with a sense of wonder at the city's sonic possibilities. One middle-aged gentleman could be seen (and heard) tapping rhythmically on the metal banisters and beams with his umbrella after leaving the installation. "Can't stop!" he joked delightedly. **LISA DELGADO**

# FASHIONABLY LATE



If you arrive at the party late, it helps to be wearing the right clothes. **Herzog & de Meuron** and **Handel Architects** understood this when designing **40 Bond Street**, which is situated among the gorgeously detailed cast iron facades of NoHo. The architects responded to this context by creating a shining grid of green glass mullions, whose materiality and depth recall its 19<sup>th</sup> century neighbors while adding a modern touch and proving that no matter what time you arrive, it's never too late to fit in.

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Architect: Herzog  
& de Meuron with  
Handel Architects  
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THE ARCHITECT'S NEWSPAPER JUNE 25, 2008

SHoP's proposal for the South Street Seaport includes a 495-foot tower (center) and a public plaza (below) approximately the size of Bryant Park.



**SHOP-ING AT THE SEAPORT** continued from front page incorporated into the thinking and design for the GGP Seaport project, in order to create a more coherent and integrated approach to the waterfront.

The scope of SHoP's design is significant, and includes both new—and very contemporary—construction, as well as the restoration and move of the Tin Building, the last remaining structure with historical interest on the site of the Fulton Fish Market. Though it has been mostly gutted and incorporated into the 1983 shopping mall, the structure would be restored to the extent possible on the exterior, then moved into the historic district on Pier 17. A 286-room hotel and 78-unit residential building would go up on its site. While the tower's floor-area-ratio of 17 is as-of-right, it rises 495 feet instead of the permissible 350. Pasquarelli explained that they decided to build taller to maximize surrounding open space and to reduce bulk and maintain views.

The tower's design is striking. Three stacked glass volumes are enclosed in an open, lattice-like exoskeletal mesh. (Note to would-be climbers: Each diamond-shaped opening in the structure spans several floors, so it won't be easy to clamber up.) Pasquarelli described the exoskeleton as loosely inspired by the patterns of the old fishing nets once so prevalent there, but more than that, as a contemporary reinterpretation of the waterfront technologies of pier, cable, and mast.

Like any major project, the GGP/SHoP proposal will face a series of regulatory hurdles, including the Uniform Land Use Review Process, or ULURP, approval by the Landmarks Preservation Commission, the New York City Arts Commission, Community Board 1, and the Department of City Planning. David Vermillion, a spokesperson for GGP, explained that the company is well aware of the enormous efforts of various city agencies to improve the quality of and access to the

waterfront, and decided that the time was right to reimagine their stake in it, approaching SHoP specifically in order to coordinate efforts.

Vermillion and GGP may be on to something, because for the last several years, now-former deputy mayor Dan Doctoroff staunchly advocated the development of a harbor district, which would include Ellis Island, Governors Island, the revitalized East River Waterfront, Battery Park City, and Brooklyn

Bridge Park, and be connected via ferry service. That vision of the waterfront as an integrated and accessible whole is a compelling one, but will need the support and participation from the private sector as well. Pasquarelli, for one, is cautiously hopeful: "It is really extraordinary to see a situation like this, where the city is putting energy and money into reconnecting people to the waterfront, and a private company has decided to join in." **ANNE GUINEY**



COURTESY SHoP

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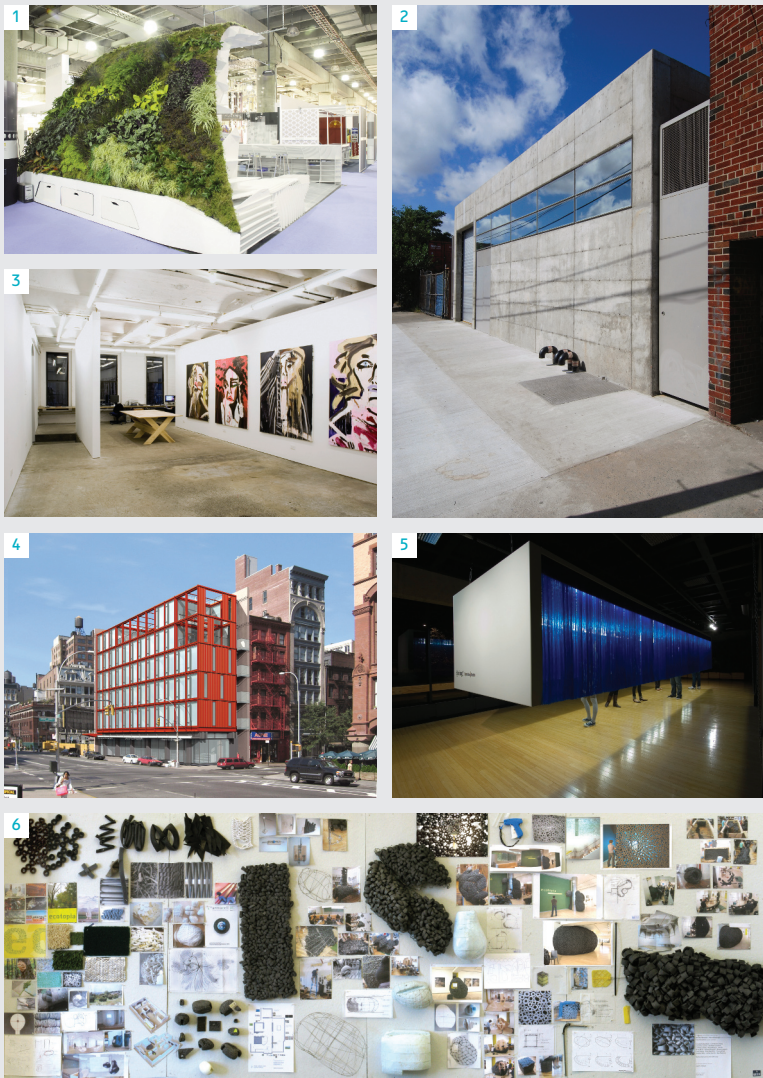
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## HONORS &gt; NEW PRACTICES NEW YORK



Awards for the second New Practices New York portfolio competition have been given to six firms in the city, including Urban A&O, which received unanimous commendation. The other winning firms are Baumann Architecture, Common Room, Matter, David Wallace Architecture, and Openshop | Studio. Organized by AIA New York, with AN as media sponsor, this installment of the biennial competition drew a field of 52 submissions. "What's important about this competition is that it recognizes innovative ways of working in addition to design excellence," juror Jennifer Carpenter, principal at TRUCK, told AN. Among the submissions, the number of small firms working on large-scale projects, as well as the number that had developed global practices with projects in Asia and Eastern Europe, impressed the jurors, according to

**WINNING FIRMS:**

**Urban A&O**  
(special commendation)  
**Baumann Architecture**  
**Common Room**  
**Matter**  
**David Wallace Architecture**  
**Openshop | Studio**

- 1 Urban A&O, ICFF booth
- 2 Baumann Architecture, Beech Studio
- 3 Common Room, Canada gallery
- 4 David Wallace Architecture, 372 Lafayette Street
- 5 Openshop | Studio, Doing! Installation
- 6 Matter, portfolio page

Carpenter.

The jurors commended Urban A&O for excelling in research, writing, and built work. "Part of our job was to project ahead and see where these firms will be in five years," Carpenter said. "All the selected firms had a distinctive point of view."

The winning portfolios will be exhibited at the Center for Architecture on September 5. A practice symposium will be held at the center on October 15, and a lecture series will be held at the Häfele New York showroom in the fall. Check archpaper.com for details.

**ALAN G. BRAKE**

**JURY:**

**Amale Andraos**, Work AC  
**Jennifer Carpenter**, TRUCK  
**Peter Eisenman**, Eisenman Architects  
**William Menking**, *The Architect's Newspaper*  
**Charles Renfro**, Diller Scofidio + Renfro  
**Mark Strauss**, FXFOWLE Architects

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**PANEL DISCUSSION: Friday, June 27<sup>th</sup>, from 6:00 to 7:30pm**

**FROM TEMPORARY TO PERMANENT: Sustainable Design for Solar One**  
Over the past three years Stuyvesant Cove Park has been the site of a series of experiments in sustainable design. Next year a permanent green arts, energy and education center will break ground on this same site. This panel discussion will mark a moment of transition from Situ Studio's series of environmentally themed temporary pavilions to New York City's first carbon neutral, Platinum LEED certified building - Solar 2, designed by Kiss + Cathcart. These projects will provide a starting point for a broader discussion of the challenges and potentials of sustainable design initiatives in New York City.

**Charles McKinney** - Chief of Design for NYC Department of Parks and Recreation  
**Colin Cathcart** - Principal, Kiss + Cathcart Architects  
**Bradley Samuels** - Principal, Situ Studio

**Moderated by:** Julie V. Iovine - Executive Editor, *The Architect's Newspaper*

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Fans of P.S. 1's summer Warm Up series will be getting a bit of a surprise this year. Since its inception, the festival of music, food, booze, and a little bit of art has presented revelers with an architectural installation that in one way or another features water and makes reference to the leisurely, hedonistic vibe of beach culture. It's a formula that has worked for the museum, even though the girls who clog the courtyard don't exactly "go wild" and the boys are not exactly body builders. While sucking down beer and shaking their money-makers, they get to wink at the idea of having a little piece of Venice Beach right here in the heart of post-industrial Queens.

But this year will be different. Amale Andraos and Dan Wood of Work Architecture Company decided to exchange this decadent approach with something a little more salt-of-the-earth. Rather than an urban beach, they designed an urban farm, known as Public Farm 1, or P.F.1, in deference to the host institution. Partygoers won't necessarily be issued overalls and garden hoes when they arrive, but the installation, a bi-planar structure that slopes to a height of 26 feet above the courtyard, will actually produce vegetables that will be tended, harvested, and consumed, while at the same time providing shade, a wading pool, and various other curiosities, like a listening station and a juice bar.

The first step in bringing this bit of pastoralism to the city was finding the right material to build it. In keeping with the message of sustainability and environmental sensitivity evoked by the idea of inner-city farming, the architects were concerned that

the material be recyclable. The engineers for their part wanted a unit that would be a simple structural repeater. All concerned knew that the thing, whatever it was, would have to not only contain and support the crops, but also provide easy access for the daily tasks of weeding, pruning, and harvesting. These criteria led the team to the choice of paper tubes, the rather sturdy kind typically used for forming concrete columns. The tubes fit together in groups of seven, with one tube in the center and six tubes circling it, forming a module that the architects call a daisy. In order to get the tubes to have a flush fit, the team, working closely with a tube company, specified three different diameters—28, 30, and 34 inches—with wall thicknesses that vary from  $\frac{1}{8}$  to  $\frac{3}{8}$  inch thick. Each of the peripheral tubes in a daisy acts as a planter, while the center one either acts as an access "hatch" through which a "farmer" will climb, or a column, which goes directly to the ground. In all, the structure is composed of 40 daisies supported by 20 columns.

Of course, no matter how sturdy your paper tube, the material simply couldn't be expected to handle all of the forces—gravity, lateral, and otherwise—associated with lifting the green-growing earth up above the pavement (Work AC's subtitle for the work is *sur les pavés la ferme*). And while in the final scheme the tubes themselves are under tension, most of the loads are absorbed by a sub frame of timber 2x4s. Four of these pieces of wood run along the interior of each tube. In the columns they go directly to the ground, where they meet a plywood base plate buried about

six inches beneath the courtyard's gravel. Above, in the daisies, the 2x4s act as stiffeners for the connections between tubes, which are made with screws, lag bolts, and large bolts. They also support the shelves that hold the plants, circular pieces of plywood that were cut by a CNC milling machine.

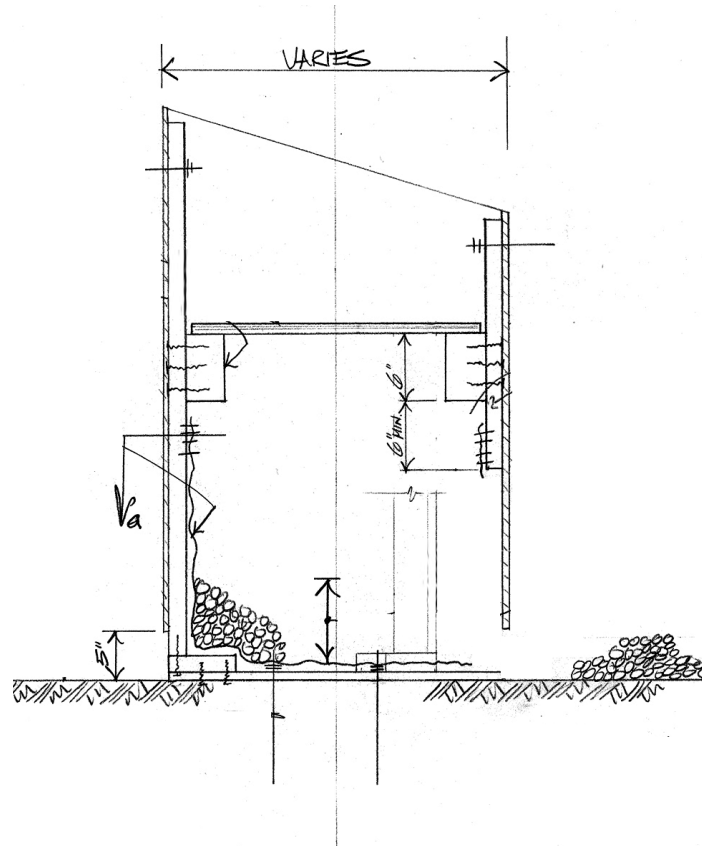
But even with this sub frame, the team had to trim as much weight out of the equation as possible to make the structure feasible and save money on bolts. Soil is heavier than water, so they found a replacement material called GaiaSoil that is made from recycled Styrofoam and thus extremely lightweight and water-absorbent. When saturated with water, the GaiaSoil in P.F.1 will weigh 18.5 tons; saturated soil would have weighed 77 tons. The tube manufacturer placed waterproof layers directly beneath the exterior layer of paper in the tubes and the architects chose a lacquer for the exterior, a measure that they backed up by taping the cut ends of the tubes. The steps should keep the paper high and dry this summer, through all the plant watering, splash-splashing, spilled beer, and thundershowers.

The plants themselves have already been growing, both in the Queens County Farm Museum and on Rikers Island, which has a horticultural program for inmates. They will be delivered on site planted in sacks of the GaiaSoil, and then dropped directly into the daisies. They will arrive on a schedule that will encourage successive blooming and harvesting, and be tended by the same Rikers inmates who helped to grow them.

AARON SEWARD



P.F.1's daisies were pre-assembled by volunteer labor in a Greenpoint warehouse, then trucked to the site and craned into place (above). Timber 2x4s within the paper tubes handle most of the forces (below).







JAN HIRD POKORNY ASSOCIATES

## REMEMBERING JAN POKORNY, 1914–2008

**Architect, preservationist, and teacher Jan Pokorny, who died on May 20, straddled not only fields, but worlds. With a sensibility shaped by history—he came from Brno, Czechoslovakia, the birthplace of Sigmund Freud and site of Mies van der Rohe's Tugendhat House—Pokorny impressed all with his generous cosmopolitanism in a long career spanning Prague, Detroit, and New York. *AN* asked two who knew him as colleague and mentor to share their impressions.**

**Michael Devonshire**

**partner and director of conservation**

**Jan Hird Pokorny Associates:**

Jan Hird Pokorny began his architectural practice in Prague in 1937 upon graduation from Prague Polytechnic University, emigrating to the United States via Sweden after the fall of Czechoslovakia to the Germans in 1939. He then completed his master's degree in architecture in 1941 at Columbia University, where he would later teach.

During World War II, Jan worked in Detroit as an architect for the Leo Bauer firm, converting Ford automobile factories for production of battle tanks. After the war, he spent two years with Skidmore, Owings & Merrill, and then established his own architectural practice in New York City in 1947, quickly branching into industrial and academic architecture and establishing himself as a nuanced architect for public and institutional structures. His first major preservation project was the restoration of Schermerhorn Row at the South Street Seaport, completed in 1983.

I joined Jan's firm in 1986. When he asked me if I would work for him, I said yes, but that I could not start immediately. I told him I had planned a four-week trip to India, and he scrunched up his face—at this time I thought he was about to rescind his offer—then he said, "No, no, four weeks will not do"—long pause—"you must spend at least six weeks in India!"

When I began working on the Morris-Jumel mansion restoration, which had a tight schedule, I would stay late working on

details, construction drawings, and specifications. In most offices, partners would typically make the rounds admonishing staff to "hurry up and get that out!" Jan came up behind me on a particular evening, and I could feel him looking over my shoulder. I braced myself for the "get it out" admonition. Instead, he very gently said, "Take as long as you wish to finish this, just make sure that it's the best we can do."

Until three years ago, our office was in Jan's home and it was very similar to an *atelier* atmosphere, very unstructured and familial. It was the norm that at everyone's birthday we would sit at his huge George Nakashima dining room table and have Slivovitz and cake. Often, if one arrived early, Jan would already be at his desk, but in his pajamas!

**Richard M. Olcott**

**partner**

**Polshak Partnership Architects:**

Jan and I spent about 11 years together on the Landmarks Preservation Commission, starting together in September 1996. At 81, he was twice my age when he started and by far the oldest of the commissioners. Nonetheless, he was possibly the most progressive of us all, consistently advocating an enlightened position drawn from a lifetime of experience. That enlightenment came in large part from Jan's Czech background, having grown up in the famously beautiful medieval and Baroque city of Prague in a country that also has a long and strong modernist history. Jan could move among many such overlapping languages with ease, and with a profound, unfettered understanding of history, coupled with an enthusiasm for the contemporary. You could scarcely find any individual who cared more deeply about architecture, art, music, and literature, and whose manner, bearing, and dress—elegant gray suits, always with a bowtie—bespoke a truly cultured person.

Countless applicants have been the unwitting beneficiaries of that civility, and Jan was always polite and deferential even when delivering the bad news about their designs. He had a low tolerance for stylistic excess and structural inefficiency, and would unfailingly point out such glaring deficiencies and their proper resolution at the first opportunity, the teacher in him coming to the fore. This quality earned Jan the nickname "the Professor" among the commissioners; some would hold back ("Let's see what the Professor thinks") until Jan had pronounced the application either promising or beyond redemption. He always provided succinct, elegantly simple summations of complicated problems, on the heels of another commissioner's long-winded bloviation. We were all guilty of that, but never him.

But the heart of the matter is this: It's easy to dislike the Landmarks Commission, even though everyone needs it. It's a world of sniping, know-it-all critics, pontificating architects, scheming developers, and occasionally unhinged preservationists, all with their own agendas. It's not easy to do as Jan did: to serenely reside above the fray and get to the issues and the truth, and then find the way forward. I will miss that, and New Yorkers will too, whether they know it or not.

## POINTE WORK



Pointe work, the act of dancing on the tips of the toes, requires both strength and skill. **Diller Scofidio + Renfro** had to do some pointe work of its own when creating an addition within the **School of American Ballet at Lincoln Center**. The designers floated two new studios within an existing one, choosing structural steel for its ability to accommodate the long spans necessary while adapting to the existing structure and maintaining a delicate, sinuous profile, so like that of a ballet dancer's.

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Architect: Diller  
Scofidio + Renfro  
Structural  
Engineer: Arup  
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COURTESY MUJI USA LIMITED

Internationally renowned for its stylishly simple product designs, Japanese retailer MUJI has opened its flagship store in the New York Times Building, in a space that hews closely to the brand's minimalist ethos. Overlooking the moss-and-birch-tree garden on the ground floor of the building, the store radiates an air of tranquility despite packing in more than 2,000 household and apparel items in 4,350 square feet of retail space. Designed by Takashi Sugimoto of Tokyo-based interior design firm Super Potato, the store is composed of glass, stainless steel, and wood, and is a bold material presence along 40<sup>th</sup> Street. As the first retail tenant for the Renzo Piano-designed tower, the store features an all-glass facade that mirrors the structure's double-skin curtain wall. As with the retailer's trademark, clear-cellophane packaging, the transparent facade and unobtrusive interior display fixtures offer plenty of eye candy for MUJI fans. **DR**

AT DEADLINE

TOTAL COLLAPSE

Following the tragic crane collapse in Yorkville on May 30—the second in as many months—the city's Department of Investigations arrested the chief crane inspector at the Department of Buildings on June 6. The inspector, Robert Delayo, oversaw the Division of Cranes and Derricks and was accused by the city's Department of Investigations with accepting thousands of dollars in bribes over the last eight years for certifying inspections that never took place and feeding answers to crane operators in advance of their tests. The city said that the charges facing Delayo are unrelated to the crane accident, which could be taken as either good news or bad, considering it means the problems may be more pervasive than first thought.

SLAMMING SCARANO

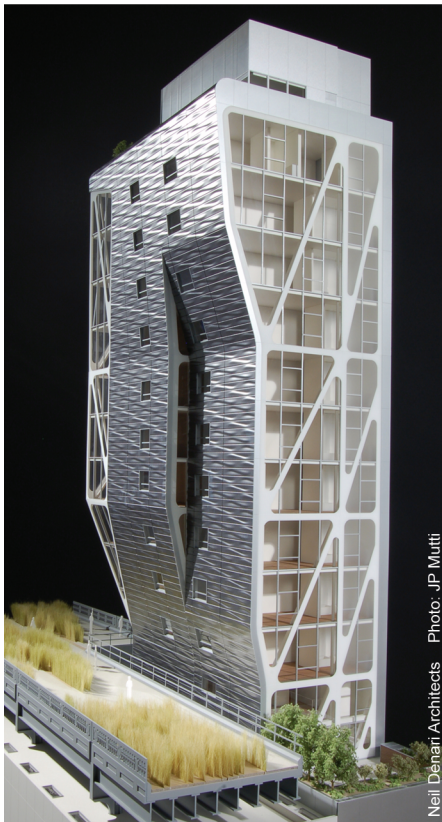
On June 12, the city threw the book at Robert Scarano, perhaps the city's most notorious architect, when it threatened to effectively shut down his firm for falsifying documents and lying about them to the Department of Buildings. Scarano is being cited for violations on two adjacent buildings in Greenpoint, where the city alleges that Scarano improperly divided the lot, resulting in two non-compliant structures. The architect feels he is simply a scapegoat. "The charges against me are unfounded and will be dropped as all previous charges against me have been," Scarano told *AN*. "DOB is looking to transfer the blame."

RUDOLPH ON RETAINER

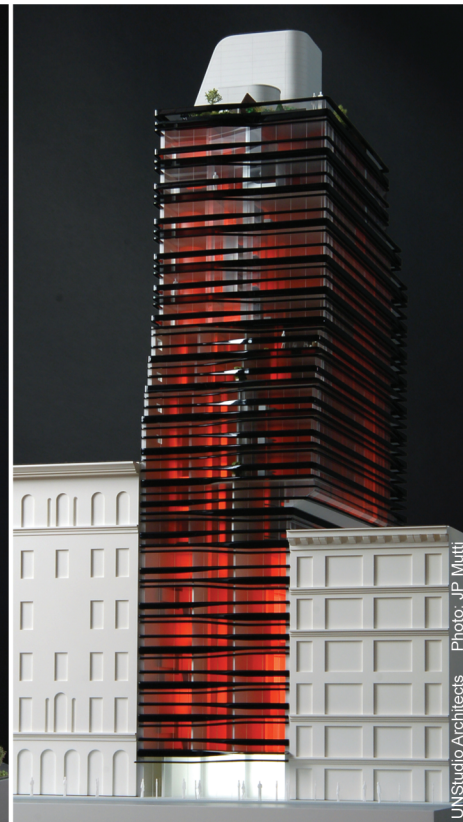
Paul Rudolph's built legacy continues to face further indignities as building after building has been felled or threatened to make way for another McMansion or office building. Next on the chopping block is his Riverview High School in Sarasota, Florida, completed in 1958. With the school board set to decide on June 17 whether to flatten the somewhat antiquated building to make way for a parking lot for its new school, the Sarasota Architectural Foundation sent out a call to arms, seeking \$200,000 to seed a fund for legal fees and an alternative plan that would retain Rudolph's school as a performing arts center. As of press time, the foundation was cautiously optimistic it would reach its goal.

DIVING BACK IN

The *Floating Pool Lady* is back, docking this year in Baretto Point Park in the Hunts Point section of the Bronx. The seven-lane pool, built into the deck of an 80-by-260-foot barge and designed by Jonathan Kirschenfeld Associates, arrived on June 5 and will open on June 27. While last year's anchorage in Brooklyn Heights may have been more picturesque, Hunts Point is arguably more deserving, considering Bronx Community Board 2 has no public pools.



Neil Denari Architects Photo: JP Mutti



UNStudio Architects Photo: JP Mutti



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## THE SMART SET

### 1 ACUITY

At this point, topping the Aeron Chair is pure spectator sport, and while the new Acuity Chair from Allsteel is ergonomically almost identical, it can boast a more glamorous tailored silhouette thanks to European-level craft detailing. And top this: Not only are 90 percent of its materials recyclable, but Allsteel is using wind power for the chair's assembly. [www.allsteeloffice.com](http://www.allsteeloffice.com)

### 2 HERRINGBONE STRIPE BY PAUL SMITH

From fashion to furniture, from office to home, the lifelines become colorful when British fashion designer Paul Smith gets involved. Smith's bespoke barcode stripe now adorns a sturdy Maharam wool in upholstery weight and contract-performance quality. Available in a brown, navy, and heathered gray herringbone, it will lend any corporate office unimpeachable sartorial flair. [www.maharam.com](http://www.maharam.com)

### 3 TULIP-SIXTY

Designed by Jeffrey Bennett for B&B Italia, this chrome wire, sled-based armchair—also available with spoke legs—is a contract market edition of the popular swiveling Tulip first introduced in 1999. The new Tulip offers a more subtle take on the retro bucket, resulting in a family of compatible but diverse seating for office or home. [www.bandbitalia.com](http://www.bandbitalia.com)

### 4 CH100 SERIES SOFA

The Danish chair master Hans Wegner was ahead of his time when he designed the CH100 Series Sofa in 1970 for both contract and residential markets, maintaining a luxury level in both materials and craftsmanship (even the undersides of cushions are stitched leather). With originals from the 12-piece collection showing up rarely at auction, Wegner Studio chose Carl Hansen & Son to reintroduce the flat stainless steel and full-down upholstery sofa, distributed by Coalesse, in 2008. [www.coalesse.com](http://www.coalesse.com)

### 5 COGNITA

With an eye to reigniting the glory days of its innovative past, Herman Miller commissioned four design firms to think hard about office space in the home. Minneapolis-based Blu Dot came up with a riff on the blanket chest-credenza-filing cabinet, called Cognita. With a top surface that's part upholstered and part walnut veneer, storage below can swing between high-density hanging files or linens, while a hinged top conceals an office-supply tray. It's clever enough to make even Charles and Ray jealous. [www.hermanmiller.com](http://www.hermanmiller.com)

### 6 TOGETHER BENCH

Coalesse is at the vanguard of mixing it up between home, hotel, office, and boardroom. A division of the office furniture giant Steelcase, the brand is focused on flexible lifestyle furnishings. Part corner banquet, part bench, and all sleekly upholstered, the Together Bench designed by Vienna-based EOOS is a prime example of this contemporary mindset. [www.coalesse.com](http://www.coalesse.com)









Ten years after renovation plans began, the U.N. complex is finally going to get the overhaul it desperately needs: The leaking, asbestos-filled Secretariat building doesn't even have a sprinkler system, and the post-9/11 security pavilion at the entrance has a provisional, tacked-on feel. The once-glorious interiors are also faded and worn, and many visitors get the feeling of having stumbled into a tattered time capsule. **David D'Arcy** traces the tangled history of the renovation process, and photographs by **Ben Murphy** document the complex, providing a rare glimpse of these iconic interiors.

## New Scenery for the World's Stage

The Woodrow Wilson Reading Room (facing page), designed by Harrison, Abramovitz and Harris, holds the records of the League of Nations and is located in the Dag Hammarskjöld Library building, dedicated in 1961. Though not open to the public, the reading room, with its distinctive white pine paneling, will be carefully preserved. The U.N. complex (left) comprises three principal buildings: the Secretariat tower, the domed General Assembly Hall—built in 1949 and 1950—and the Dag Hammarskjöld Library.

The cool modernist ensemble of United Nations buildings that Wallace K. Harrison called a “workshop for peace” will soon be a workshop for long-overdue renovations. After breaking ground last month on the northern lawn of the U.N. complex for a 175,000-square-foot concrete and steel temporary building to house U.N. conferences and the office of the secretary-general until at least 2014, U.N. officials will relocate thousands of staffers from buildings completed in 1950.

Actual work on one of the world's most recognizable architectural ensembles comes after ten contentious years of preparation and a series of different plans for overhauling the asbestos-filled structures, which have serious leak problems and antiquated mechanical infrastructure. After the attacks of September 11, 2001, security concerns gave greater urgency to planning for any potential attack on the 18-acre site.

In 1998, the U.N. General Assembly, which represents all the organization's 192 member states, voted to completely overhaul the buildings, which had undergone ad hoc alterations over five decades. An initial plan envisioned renovating the complex section by section while staff remained on-site, to minimize the need to pay high rents in New York's booming real estate market. An alternate scheme would have involved building a second 35-story U.N. tower on a playground immediately south of the current ensemble. In 2001, an expanded visitors' center was proposed under the North Lawn. The current plan relies on placing the U.N. leadership and conferences in a temporary structure on U.N. property, which will be demolished after renovation is completed, and locating most of the personnel in leased office space.

The cost for the entire six-year project, called the capital master plan, is estimated at \$1.9 billion. The U.N.'s three principal buildings, designed by a team that included Le Corbusier, Oscar Niemeyer, and Wallace K. Harrison, were built in 1949 and 1950 for \$65 million on land bought for \$8.5 million by the Rockefeller family and then donated to the international organization. A fourth building, the Dag Hammarskjöld Library, opened in 1961.

Steven Pressler of Skanska, the construction manager, characterized the ensemble as “old, in need of a facelift,” and called the project “a big demolition job with a lot of asbestos thrown in; then building it back is almost building it like new.” Einhorn Yaffee Prescott Architecture & Engineering is the lead architect for historic preservation, and R.A. Heintges is consulting on the restoration of the curtain wall. HLW International is developing interior design guidelines and is designing the North Lawn building.

“As with all institutions, the last place they wanted to put their scarce resources was in fixing up their own house, so the U.N. delayed the decision, because resources are scarce, and their mission is extremely broad, but after 9/11 it raised the priority of making this project happen,” said Michael Adlerstein, the architect who now heads the capital master plan. Adlerstein had previously been vice president of the New York Botanical Garden and was a student of George





One of a suite of reception rooms known as GA200 (above) that has already been updated with a more contemporary decor. The Map Room (right) in the Dag Hammarskjöld building is a key resource for the U.N., which is often called upon to settle territorial disputes that depend on historic land surveys. Thus, these retro-looking flat files with their out-of-date maps are still of vital use. Public information officer Werner Schmidt said that little gets discarded at the U.N., where one-third of the building's square footage is devoted to basement space where storage, workshops, and machine shops are located. "We are very resourceful," he added, pointing out that replacement parts for outmoded mechanical systems are often made on site.







This GA200 reception room (left), behind the main podium of the General Assembly, functions much like a television green room. The clock, a gift from Switzerland, has been removed and the room now has “a sleek, new, modern look,” according to a U.N. tour guide. Scandinavian countries donated the furnishings to the four main meeting rooms associated with each council. The furnishings for the Trusteeship Council (below) were designed by Finn Juhl as a gift from Denmark, and will be entirely preserved. The Trusteeship Council itself, however, mandated to promote decolonization, has been disbanded.

the East River waterfront for the developer Sheldon Solow; these are still in the approvals stage.) The commission was awarded to Fumihiko Maki of Japan, whose sleek grey column was chosen over entries by Foster + Partners and Herzog & de Meuron.

The site, however, was a concrete patch called the Robert Moses Playground, and construction required a vote by the New York State Senate to enable “alienation” of parkland, even though the plan provided for a riverbank esplanade of comparable size in exchange. The local New York City Council member, Dan Garodnick, points out that his district has the least parkland in the city.

Elected officials found that attacking the U.N. was even more effective than attacking the French. At the end of 2004, the State Senate delayed a vote, citing a history of unpaid parking tickets by U.N. personnel, alleged anti-semitism, and opposition to the U.S. invasion of Iraq. “I view Mr. [Kofi] Annan’s stonewalling on the release of oil-for-food documents to Congress as a potential cover-up for corruption and will use it as leverage to deny passage of state legislation,” vowed State Senator Martin Golden in a letter to the *New York Times* in January 2006. Golden carried the day. The matter never came to a vote, despite support from Mayor Bloomberg, then-governor George Pataki, and the Bush administration. “It was politics, pure politics,” said Edward Rubin, an architect who chairs the Land Use Committee of Community Board 6 in Manhattan.

In 2005, the ever-opinionated Donald Trump weighed in. After building his Trump World Tower on a site overlooking the complex, he was contacted by the Swedish delegation for some informal advice. He testified before the International Security Subcommittee of the U.S. Senate, and suggested that the U.N. sell its East River campus and use the profits to create a new building on the site of the former World Trade Center. Trump also offered to renovate the original East Side buildings himself for \$300 million, warning that U.N. costs (which he said would rise to \$3 billion) had been inflated by internal “corruption and incompetence.” Part of the problem, he added, was that the organization would be extorted for short-term office space by New York landlords—“There is no worse human being on Earth, okay?” Trump said. U.N. Secretary General Kofi Annan urged Trump to bid on the project, but he never filed a bid. “He would only do it if the U.N. were to have offered it to him, and under the rules of procurement, it would be literally impossible to source a project of this size to a single vendor,” said Adlerstein.

Some critics even wondered whether the iconic buildings were worth preserving. “I always found this futurist architectural experiment tacky,” said former U.S. Ambassador to the U.N. John Bolton, who was frustrated in his effort to link U.S. support for the renovation to a general reform of the U.N.’s procurement process. “I found the General Assembly [building] to be vaguely fascist,” he added.

Even those who admire its architecture still call the complex a firetrap. In testimony before Congress in 2005, a U.N. official predicted that a serious explosion at the U.N. would spray



Dudley, author of the most comprehensive study of the design and construction of the U.N. Adlerstein’s predecessor, John Frederick Reuter IV, quit two years ago in frustration over the increasingly political nature of the process. “I am interested in building buildings, not ‘selling’ them,” Reuter said. “Perhaps the biggest challenge has been to convince member states, and particularly the host country, that the physical condition of the United Nations Headquarters is not a political matter.”

Selling the renovation has indeed been a challenge. The plan required the unanimous approval of the 192 U.N. member states in the General Assembly, and winning support in New York and Washington was yet another battle. In 2004, the organization held an architecture competition, restricted to Pritzker Prize winners, for a 35-story tower that would provide swing space for staff displaced during construction and eventually house U.N. offices that are now in rental buildings, at below-market rents, controlled by a public firm called the United Nations Development Corporation. Richard Meier, one of those considered, dropped out of the running, calling the cramped First Avenue site inappropriate for a building of that scale. (He subsequently designed four towers nearby on





A number of interiors in the U.N. building are considered landmarks not due to the quality of their design, but because they were presented as gifts by member states. Conference Room No. 5 (left) is not one of them. It will be completely updated, said Schmidt, with state-of-the-art electronics solicited at the lowest bid. The center desks with microphones and headsets are used by transcribers who take notes in the U.N.'s six official languages.

The broadcasting control room (below) shows how much of the building's technology has been in continuous use since the 1950s, with few updates along the way. It will now receive the overhaul it deserves.



asbestos throughout the neighborhood. And since it doesn't even have a sprinkler system, the U.N. fails to meet New York City fire code.

Most of the renovation work, when completed, will be invisible to the visitor, said Adlerstein, although the sleek wood-paneled Security Council Chamber and the General Assembly will get interiors that are closer to their original bright colors than today's muted seating. Since the manufacturers of some original materials are no longer in business, and certain woods used in conference rooms came from endangered species, approximations will be made, architects say.

The dramatic change will be in the east and west facades of the Secretariat tower. The leaking, corroded aluminum curtain wall will be removed to replace decaying surfaces and increase its energy efficiency. In the process, a layer of thermal film between the double-pane windows will also be stripped. "The original building was *sans film*, and had a cooler look. The film underneath the curtain wall had a bluish tint. After removing that film, the building will look more silvery and more transparent," said Steven Pressler of Skanska.

Transparency—both literal and figurative—has always been an issue at the U.N. Surfing through U.N.-related chat on the web reveals the persistent view that the U.N. belongs to the "why pay less" school. Yet Adlerstein notes that by emptying each building before renovation, the project cut two years off of construction and saved \$100 million, which will cover swing space rent in Manhattan and Queens. Additional savings come from the U.N.'s exemption from sales tax. Contrary to Mr. Trump's belief, the project, he stressed, "was never a runaway train. It was a stalled train. The concern was that it wasn't moving fast enough."

But not so fast as to outrun auditors, Adlerstein explained, noting that value-engineering is still in progress. "We are being audited by several different groups at all times... Each member state is entitled to audit us and several do," he said. "We have eternal audits." With luck, though, diplomacy will carry the day.

**DAVID D'ARCY IS A DESIGN CRITIC IN NEW YORK AND REGULAR CONTRIBUTOR TO AN. PHOTOGRAPHS BY BEN MURPHY WERE FIRST PUBLISHED IN THE U.N. BUILDING (THAMES & HUDSON, 2005).**



## JUNE

WEDNESDAY 25

## LECTURES

**Shoji Sadao, Thomas Zung, Amy C. Edmondson, et al.**  
**Dialogue: Fuller's Architectural Partners**  
 12:00 p.m.  
 Center for Architecture  
 536 LaGuardia Pl.  
[www.aiany.org](http://www.aiany.org)

**Edwin Schlossberg, Michael Ben-Eli, et al.**  
**Dialogue: Fuller Associates**  
 2:00 p.m.  
 Center for Architecture  
 536 LaGuardia Pl.  
[www.aiany.org](http://www.aiany.org)

**Richard F. Sammon**  
**Palladio: Between Theory and Tradition**  
 6:30 p.m.  
 New York School of Interior Design  
 170 East 70th St.  
[www.classicist.org](http://www.classicist.org)

## EXHIBITION OPENINGS

**2008 Altoids Award**  
 New Museum of Contemporary Art  
 235 Bowery  
[www.newmuseum.org](http://www.newmuseum.org)

**Scott Burton, Richard De Vore & Buckminster Fuller**  
 Max Protetch Gallery  
 511 West 22nd St.  
[www.maxprotetch.com](http://www.maxprotetch.com)

**John Baldessari, Fischli & Weiss, et al.**  
**Deep Comedy**  
 Marian Goodman Gallery  
 24 West 57th St.  
[www.mariangoodman.com](http://www.mariangoodman.com)

**Nessie Does New York: Monetizing Myth, Legend & Culture**  
 apexart  
 291 Church St.  
[www.apexart.org](http://www.apexart.org)

THURSDAY 26

## LECTURE

**Bonnie DeVarco, Jay Baldwin, Joseph Clinton Buckminster Fuller Author Roundtable**  
 5:00 p.m.  
 Center for Architecture  
 536 LaGuardia Pl.  
[www.aiany.org](http://www.aiany.org)

## EXHIBITION OPENINGS

**Barbara Bloom**  
 Dia:Chelsea  
 548 West 22nd St.  
[www.diaart.org](http://www.diaart.org)

**Bill Owens**  
 James Cohan Gallery  
 533 West 26th St.  
[www.jamescohan.com](http://www.jamescohan.com)

**Buckminster Fuller: Starting with the Universe Paul McCarthy: Central Symmetrical Rotation Movement Three Installations, Two Films**  
 Whitney Museum of American Art  
 945 Madison Ave.  
[www.whitney.org](http://www.whitney.org)

**Erkka Nissinen Vantaa**  
 Lombard-Freid Projects  
 531 West 26th St.  
[www.lombard-freid.com](http://www.lombard-freid.com)

**Friends and Family**  
 Anton Kern Gallery  
 532 West 20th St.  
[www.antonkerngallery.com](http://www.antonkerngallery.com)

**Rei Sato**  
 Lehmann Maupin  
 540 West 26th St.  
[www.lehmannmaupin.com](http://www.lehmannmaupin.com)

**Summer Show: Idle Youth**  
 Gladstone Gallery  
 515 West 24th St.  
[www.gladstonegallery.com](http://www.gladstonegallery.com)

## FILM

**The Korean War Remembered: A Road to Sampo**  
 (Lee Man-hui, 1975), 95 min.  
 7:30 p.m.  
 Anthology Film Archives  
 32 2nd Ave.  
[www.anthologyfilmarchives.org](http://www.anthologyfilmarchives.org)

FRIDAY 27

## EXHIBITION OPENINGS

**Joseph A. Russo, M.D. The Dark Side of Nature: Little Found Worlds**  
 Gallerie Icosahedron  
 27 North Moore St.  
[www.forartistssake.com](http://www.forartistssake.com)

**Louise Bourgeois**  
 Solomon R. Guggenheim Museum  
 1071 5th Ave.  
[www.guggenheim.org](http://www.guggenheim.org)

**Rhythms of India: The Art of Nandalal Bose (1882–1966)**  
 Philadelphia Museum of Art  
 Benjamin Franklin Parkway and 26th St., Philadelphia  
[www.philamuseum.org](http://www.philamuseum.org)

## FILM

**Stan Brakhage Film Screening**  
 8:30 p.m.  
 Drawing Room  
 40 Wooster St.  
[www.drawingcenter.org](http://www.drawingcenter.org)

SATURDAY 28

## LECTURE

**Susan Aberth Louise Bourgeois**  
 1:00 p.m.  
 Dia:Beacon  
 3 Beekman St., Beacon  
[www.diaart.org](http://www.diaart.org)

## EXHIBITION OPENING

**New Work by Artists from Iceland**  
 Luhring Augustine  
 531 West 24th St.  
[www.luhringaugustine.com](http://www.luhringaugustine.com)

## FILM

**Dieter Roth and Amy Granat Film Screening**  
 6:30 p.m.  
 Drawing Room  
 40 Wooster St.  
[www.drawingcenter.org](http://www.drawingcenter.org)

SUNDAY 29

## EXHIBITION OPENINGS

**Dali: Painting and Film**  
 Museum of Modern Art  
 11 West 53rd St.  
[www.moma.org](http://www.moma.org)

**Sand: Memory, Meaning and Metaphor**  
 Parrish Art Museum  
 25 Job's Ln., Southampton  
[www.parrishart.org](http://www.parrishart.org)

## FILM

**Harlemwood Film Festival**  
 2:00 p.m.  
 Museum of the City of New York  
 1220 5th Ave.  
[www.mcny.org](http://www.mcny.org)

MONDAY 30

## LECTURE

**Preserving Modernism in a Green World**  
 6:30 p.m.  
 National Building Museum  
 401 F St. NW, Washington, D.C.  
[www.nbm.org](http://www.nbm.org)

## SYMPOSIUM

**Advances in Biomolecular Engineering: Protein Design Symposium**  
**Lynne Regan, Neal Zondlo, Andrea Cochran, et al.**  
 8:00 a.m.  
 New York Academy of Sciences  
 7 World Trade Center  
 250 Greenwich St., 40th Fl.  
[www.aiany.org](http://www.aiany.org)

## JULY

TUESDAY 1

## EXHIBITION OPENINGS

**Art of the Royal Court: Treasures in Pietre Dure from the Palaces of Europe J. M. W. Turner**  
 Metropolitan Museum of Art  
 1000 5th Ave.  
[www.metmuseum.org](http://www.metmuseum.org)

## FILM

**Razzle Dazzle**  
 (Ken Jacobs, 2006–2007), 92 min.  
 7:00 p.m.  
 Anthology Film Archives  
 32 2nd Ave.  
[www.anthologyfilmarchives.org](http://www.anthologyfilmarchives.org)

## WITH THE KIDS

**Start with Art at the Met**  
 2:30 p.m.  
 Metropolitan Museum of Art  
 1000 5th Ave.  
[www.metmuseum.org](http://www.metmuseum.org)

WEDNESDAY 2

## LECTURE

**Christopher Büchel**  
 6:30 p.m.  
 Solomon R. Guggenheim Museum  
 Peter B. Lewis Theater  
 1071 5th Ave.  
[www.guggenheim.org](http://www.guggenheim.org)

SATURDAY 5

## WITH THE KIDS

**Double Album**  
 10:00 a.m.  
 New Museum of Contemporary Art  
 235 Bowery  
[www.newmuseum.org](http://www.newmuseum.org)

WEDNESDAY 9

## LECTURE

**Peter Trippi Palladio and Painting**  
 6:30 p.m.  
 New York School of Interior Design  
 170 East 70th St.  
[www.classicist.org](http://www.classicist.org)

## WITH THE KIDS

**Ancestors, Myths, and Rituals in Art of the Americas**  
 11:00 a.m.  
 Metropolitan Museum of Art  
 1000 5th Ave.  
[www.metmuseum.org](http://www.metmuseum.org)

THURSDAY 10

## EXHIBITION OPENINGS

**Noriko Ambe, Rob Carter, et al. Paper City**  
 Mixed Greens  
 531 West 26th St.  
[www.mixedgreens.com](http://www.mixedgreens.com)

**Rest in Peace: Art and Objects for the Dead**  
 Bellwether Gallery  
 134 10th Ave.  
[www.bellwethergallery.com](http://www.bellwethergallery.com)

**Tapestry in Architecture: Creating Human Spaces**  
 Japan Society  
 333 East 47th St.  
[www.japansociety.org](http://www.japansociety.org)

## LECTURE

**Donald LaRocca Tibetan Arms and Armor from the Permanent Collection**  
 11:00 a.m.  
 Metropolitan Museum of Art  
 1000 5th Ave.  
[www.metmuseum.org](http://www.metmuseum.org)

## FILM

**Modern Design Films**  
 2:00 p.m.  
 Metropolitan Museum of Art  
 1000 5th Ave.  
[www.metmuseum.org](http://www.metmuseum.org)

FRIDAY 11

## EXHIBITION OPENINGS

**Imageless: The Scientific Study and Experimental Treatment of an Ad Reinhardt Black Painting**  
 Solomon R. Guggenheim Museum  
 1071 5th Ave.  
[www.guggenheim.org](http://www.guggenheim.org)

**The Shallow Curator**  
 Winkleman Gallery  
 637 West 27th St.  
[www.winkleman.com](http://www.winkleman.com)

SATURDAY 12

## EXHIBITION OPENING

**Interactivos?**  
 Eyebeam  
 540 West 21st St.  
[www.eyebeam.org](http://www.eyebeam.org)

## WITH THE KIDS

**Bucky's Maps**  
 10:00 a.m.  
 Center for Architecture  
 536 LaGuardia Pl.  
[www.aiany.org](http://www.aiany.org)

SUNDAY 13

## LECTURE

**Russell Sale Alexander Calder, Modernist**  
 National Gallery of Art  
 National Mall and 3rd St., Washington, D.C.  
[www.nga.gov](http://www.nga.gov)

## EXHIBITION OPENING

**All Things Bright and Beautiful: California Impressionists**  
 Katonah Museum of Art  
 134 Jay St., Katonah  
[www.katonahmuseum.org](http://www.katonahmuseum.org)

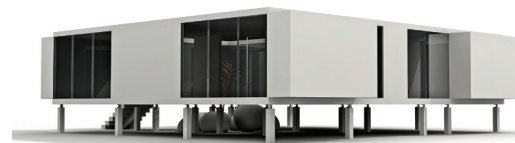


HAYES DAVIDSON/COURTESY HL23

NEW YORK FAST FORWARD:  
NEIL DENARI BUILDS ON THE HIGH LINE

Museum of the City of New York  
 1220 5th Avenue  
 Through September 14

The story of Neil Denari's new building HL23, located on 23rd Street between 10th and 11th avenues and abutting the High Line, is a story about architecture and the fast-changing district from which it rises. Deeply rooted in New York City's industrial past yet symbolic of the transformation taking place in the tony Meatpacking and Chelsea neighborhoods, HL23 looks forward through its design while looking back at the High Line for inspiration. The exhibition explores the design and construction of the building through a large-scale model that offers cutaway views of the structure, its facade, and interior spaces. Also on view are full-scale wall panels from the building, renderings, material samples, and a sculptural interpretation of the structure created by Denari himself. The exhibition is accompanied by historic images of the High Line and its neighborhood, as well as large-scale color photographs of the abandoned elevated rail line taken in the early 1990s by New York-based photographer Joel Sternfeld.



COURTESY MAYA STENDHAL GALLERY

GEORGE MACIUNAS:  
PREFABRICATED BUILDING SYSTEM

Maya Stendhal Gallery  
 545 West 20th Street  
 Through August 23

While eco-friendly, mass-fabricated housing might seem like a trend of the moment, these concepts were first explored decades ago. In the 1950s, the late artist, architect, and designer George Maciunas envisioned a building system in which homes were economically designed and constructed. Further developed through 1964, Maciunas' plan for a prefabricated mass housing system has now been realized by a team of architects, designers, craftsmen, and scholars working with the gallery to create this exhibition. Displayed here as a three-dimensional model for the first time, Maciunas' project demonstrates his progressive ideas on art, architecture, and design. Simple in composition but driven by pragmatic functional concerns, the building system, also known as Maciunas' Plastic Prefab, combines utility with an almost weightless beauty. The exhibition includes original drawings, renderings of the interior and exterior of the building, and an animated video detailing the home's construction.

VISIT [WWW.ARCHPAPER.COM/DIARY](http://WWW.ARCHPAPER.COM/DIARY)  
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THE ARCHITECT'S NEWSPAPER JUNE 25, 2008

This image: Zeche Consolidation, Gelsenkirchen, Ruhrgebiet, D (1974).  
Below: Duisburg-Bruckhausen, Ruhrgebiet, D (1999).



COURTESY SONNABEND GALLERY

# THE HEAT OF A COOL GAZE

**Bernd and Hilla Becher: Landscape/Typology**  
The Museum of Modern Art  
Through August 25

Passing under the searing yellow light of the Olafur Eliasson installation in the corridors at the Museum of Modern Art in New York throws the serenity of *Bernd and Hilla Becher: Landscape/Typology* into high relief. The photographs in this small, superb exhibition, curated by Peter Galassi, radiate with solemnity, filling the galleries with an almost sacred atmosphere, such as the Bechers' devotion to their art and its method of production. Known for their perfectly framed, luminously printed photographs of industrial structures, the Bechers (Bernd Becher died in 2007) also had a looser, more melancholic approach shown here to great advantage: large format landscapes of industrial areas primarily in small cities in Europe and North America.

Like their peers and students Gerhard Richter, Thomas Struth, Andreas Gursky, and Thomas Ruff, the Bechers were interested in the everyday world, which they captured with deadpan—or what critics have called objective—eyes. Yet they routinely made the deadpan sublime. In their well-known “typologies,” the Bechers arranged grids of up to 30 photographs of industrial structures, photographed over a period of as many as 25 years. Through the uniformity of their presentation—centered, frontal, under the same monochromatic sky, with most of the context excluded—the structures are taken out of time, allowing them to be considered on strictly formal terms. Though the format is con-

sistent, even somewhat obsessive, the results vary according to type. *Water Towers* (1969–1993) range from pleasantly kitschy castle-like structures to space age forms that resemble roadside Googie architecture, giving them an otherworldly quality and illustrating the way in which this simple building type often becomes a civic icon. In the famous *Blast Furnaces* (1968–1995) series, pipes and ducts seem to strike surprisingly anthropomorphic, even erotic, poses.

The rigidity of the format begs for comparisons not just within the typologies, but also from series to series. The cylindrical *Gas Tanks* (1971–1997) look ordinary compared to the utter strangeness of the spherical *Gas Tanks* (1963–1993), which recall Étienne-Louis Boullée's unrealized cenotaph. The *Coal Tipples* (1978–1993) hit a poignant note with their rusticity, immediately evoking the poverty and struggle endemic to mining.

The less well-known landscape photographs line the center of the room (they were published together for the first time in 2003). Without the rigidity of grids and the obsessive repetition of the typologies, the landscapes at first seem merely documentary, as if the effort of excluding all that context over the years had nagged at them and finally they wanted to fill in our understanding with the back story. But again, comparison yields rewards. Some of the photographs look like the work of the painter-photographer **continued on page 22**

# ONE MAN'S TRASH

*Moving Rooms:  
The Trade in Architectural Salvages*  
John Harris  
Yale University Press, \$65.00

If the attendance estimate at the launch of Fort Greene's Brooklyn Flea Market this past April is any indication, public interest in other people's objects is alive and well. On opening day, approximately 20,000 visitors spent a chilly afternoon sifting through dusty boxes and scouring racks, all the while imagining new uses for old things.

The event's success is hardly a surprise, especially to someone like John Harris, curator emeritus of the Drawings Collection of the Royal Institute of British Architects. Harris' latest book, *Moving Rooms: The Trade in Architectural Salvages*, demonstrates that the fascination exhibited that spring day has a long

history, and has even made profitable the sale of rooms salvaged and moved in their entirety.

Inspired by curious examples of English rooms he saw scattered throughout American museums, Harris has written the first all-encompassing study of the art of trading and moving rooms in Britain and America. In doing so, he has raised profound questions regarding the nature of authenticity, the practicality of this type of trading, and what the future holds for imported period rooms in museums, especially in an age when world travel has become relatively simple and commonplace.

The book is structured as a

chronology, and paints a vivid picture of the evolution of the salvaged room trade. Motives for buying, selling, and moving rooms have ranged from practical to egotistical, charitable to educational. Even before the 16<sup>th</sup> century, when Harris' chronicle begins, wealthy landowners were known to transfer furnishings from one castle to another as tastes changed. Parlor-floor paneling that had become unfashionable may have been moved for use in less important places, such as attics. By the early 18<sup>th</sup> century, many such furnishings had begun to show value beyond mere use, and increasingly were seen as family relics or cultural

symbols. As this shift occurred, architectural salvage began its growth into a trade.

By 1820, it had become commonplace for the wealthy to furnish rooms entirely from salvaged materials. Later in the 19<sup>th</sup> century, fascination with period rooms spread so far as to begin a new trend for museums, first in continental Europe and later—by the early 20<sup>th</sup> century—catching on in America. Museums began to acquire and display period rooms in their entirety, even if in some cases the authenticity of the collective furnishings may have been arbitrary at best.

In chronicling this history, Harris



Anish Kapoor's *Inwendig Volle Figur* (2006).

COURTESY THE ARTIST AND LISSON GALLERY

to use Kapoor's words when speaking about his mirror pieces—"then ceases to be an object." The physical phenomenon of the curved plates functions simultaneously as an introduction and a summary of the exhibition. It describes the intriguing qualities of spaces that are neither inside nor outside, but definitely beyond. Walking along the fourteen installations, visitors find themselves negotiating distance, shape, and sight. Becoming ever more aware of the body and its limitations, it's impossible not to wonder: How deep is that blue-pigmented hole in the wall? And why do I see the reflection of someone else instead of my own?

The organization of Kapoor's work in this particular setting creates a laboratory of spatial research. It's all fun and worth the visit, certainly, but the playground anxiety that the packed gallery space generates unfortunately takes away from the "ethereal quality of the half-present," as Kapoor calls it, that the works obtain when placed in more isolated and silent settings. It is only then that the works reach the thoughtful internal space that allows Kapoor to engage his audience at a different level. Meanwhile, the past and present of Kapoor's thought processes are well-covered, considering the size and space of this highly engaging show. But as the title already seems to indicate, this display also calls for a future show of a more monumental scale, where the works might get the stillness necessary to transport us more directly into the in-between of the beyond—a more truly Kapoorian space.

**DAVID VAN DER LEER, A DUTCH WRITER BASED IN NEW YORK, CONTRIBUTES TO *DOMUS*, *MARK*, AND OTHER PUBLICATIONS.**

## THE NOW AND BEYOND

**Anish Kapoor: Past, Present, Future**

The Institute of Contemporary Art, 100 Northern Avenue, Boston  
Through September 7

What better place to turn than contemporary art for a lesson in the beyond? Over the past couple of decades, artists such as Walter de Maria and James Turrell have been

creating spectacular spatial works that suggest a welcoming, provocative "beyond" to our more blatant reality. They invite us to contemplate the beyond without fear or famil-

iar parameters, and rather than give answers, they leave us questioning.

This summer, the Institute of Contemporary Art (ICA) in Boston presents works by one of these masters of the "beyond," the British/Indian artist Anish Kapoor. After experimenting for a decade with small, colored pigment forms that had a strange and iconic reference to his Indian heritage, Kapoor swiftly gained international stature when he was awarded the Turner Prize in 1991. Since then, his works have grown drastically in scale and impact. His largest works—

*Marsyas*, the tantalizing red trumpet-shaped commission for the Turbine Hall of the Tate Modern (London, 2002), the city-hugging *Cloud Gate* (Chicago, 2004), and the temporarily installed *Sky Mirrors* at Rockefeller Center (Manhattan, 2007)—allowed people to engage in new frontiers of everyday space that were both uniquely abstract and metaphorical in quality.

Featuring 14 relatively small works produced since 1980, the ICA show *Past, Present, Future* gives a modest but insightful view into Kapoor's exciting treatments

of space. Without giving us the obvious chronology of the evolution of Kapoor's oeuvre, Nicholas Baume, the chief curator, has created a show that engages the visitor in a spatial mind game. While entering the gallery that occupies half of the fourth floor, one comes face-to-face with the dramatic *S-Curve* (2006). This 384-inch-long curvilinear stainless steel plate subtly imposes a clockwise direction along the works to follow. When moving around the object, the mirror-like curved plates absorb reflections of the gallery and visitors into an alien non-entity that—

weaves in one of the book's most intriguing themes. He challenges us to recognize two types of value: the value of the salvaged objects themselves, and the value in the stories of their various transfers and travels. Clearly, objects in a room are one part of a greater whole. Their value rests largely in their cohesion. Yet must a room exist as perfectly intact, or may it show the wear-and-tear of its life as it has passed from dealer to dealer, owner to owner? Does an intact room in its original state exhibit more value than one that has been adapted and evolved, based on changing tastes and ownership? Indeed, Harris offers many

examples to keep us actively pondering these questions. As a result, much of *Moving Rooms* reads like a listing of salvage transactions, a frustrating element for the casual reader but a fascinating one for those looking to understand the book's greater themes. For the story of moving rooms involves more than mere objects. Each unique transaction may be wrought with emotion, desire, and ego. Harris claims the stories of such transactions only add to the allure of the salvaged rooms.

Such a claim is most clearly justified in the book's epilogue, where Harris tells the story of the Woodcote Park Room, which was

donated in 1927 by Eben Howard Gay to Boston's Museum of Fine Arts. The tale of the salvaged room, meant to be a perfect Chippendale Room but in actuality an inauthentic and contrived conglomeration, encapsulates all the greater themes posed to the reader. The allure of the stories that arise from moving rooms may give these places, however inauthentic, value in their own right. Or, at the very least, make for the subject of a great book.

**ELIZABETH SOLOMON IS A FREELANCE WRITER AND RESEARCHER LIVING IN BROOKLYN.**

Woodcote Park's "period" Chippendale Room, as seen at the Museum of Fine Arts, Boston.



COURTESY MUSEUM OF FINE ARTS, BOSTON



THE ARCHITECT'S NEWSPAPER JUNE 25, 2008

TIR Bar, Baccarat crystal (1971).



COURTESY PALAZZO MADAMA

## DESIGN, ITALIAN STYLE

**Roberto Sambonet**  
Palazzo Madama, Torino  
Through July 6  
[www.palazzomadamatorino.it](http://www.palazzomadamatorino.it)

This year, Turin, Italy has been designated the World Capital of Design. From June 29 through July 3, leading international architects, critics, and designers will converge on this northern Italian city to speak at *Transmitting Architecture: XXIII World Congress of the International Union of Architects*. The themes for the congress highlight culture, democracy, and hope, and the list of participants is international, including Barry Bergdoll, Mario Bellini, Will Alsop, Kengo Kuma, Aaron Betsky, Winy Maas, Dominique Perrault, Paolo Soleri, Peter Eisenman, Massimiliano Fuksas, and Hani Rashid.

Already on display at the Palazzo Madama, a 13<sup>th</sup>-century castle in the city center, is a thoughtful retrospective of an artist-designer whose diverse achievements engage some of

the themes of the congress at a particularly high level. One of Piemonte's own, Roberto Sambonet, was most notable for his painting, graphic arts, packaging, and cookware produced for the Sambonet family factory starting in the 1950s.

Sambonet was born in 1924 in Vercelli, a town between Milan and Turin. Although he began his career studying architecture at the polytechnic in Milan, the exhibition is crammed with indigenous artifacts that include masks, portraits of Milan's artistic and intellectual circle such as Ettore Sottsass and Gae Aulenti, and mass-produced design objects from the 1950s and 1970s. Curated by Enrico Mortea, the show is divided into several sections, exploring the man and his artistic vision. Sambonet traveled extensively, studying native cultures in Brazil, China, Thailand, Mexico, and India. On exhibit are his collection of straw hats, walking sticks, and textiles from Brazil. Another section is comprised of ink drawings and watercolors of friends and fellow architects, including Alvar Aalto and Louis Kahn. According to designer Lella Vignelli, Sambonet was an excellent draftsman who took portrait-making seriously. After completing a portrait of her husband Massimo Vignelli during a visit to New York, Sambonet returned a year later to rework it. An artist who was

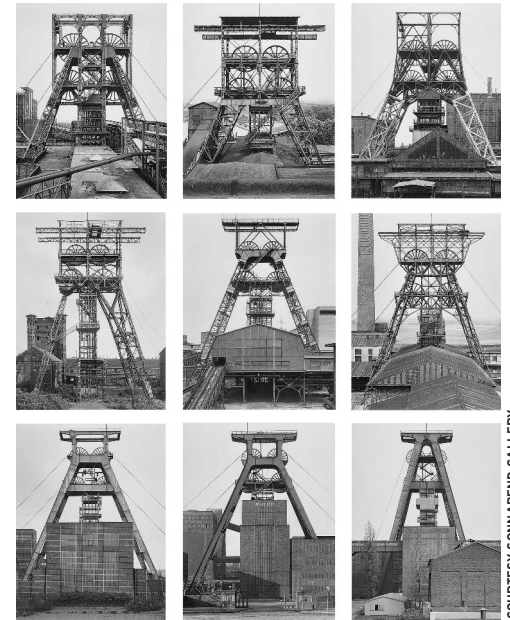
no elitist, Sambonet took care to channel his creative spirit into products that could be mass-produced. His obsession with elementary geometry, the paintings of Sonia Delaunay, and ancient-inspired forms are showcased in his designs for crystal glassware for Baccarat and metal cutlery and cookware for his family's company, Sambonet. The designer's *Pesciera*, a pod-like stainless steel fish poacher he designed in 1954, not only won Italy's prestigious Compasso d'Oro design award but is in the permanent collection of the Museum of Modern Art in New York. Among his many other talents, Sambonet worked as a design consultant for the Italian department store Rinascente and was art director of the magazine *Zodiac*, founded by Adriano Olivetti in the 1950s.

A modern day Renaissance man, Sambonet embraced a multi-disciplinary approach while leaving what he called hyperspecialization to others. In sync with fellow Italian Gio Ponti's "global view," Sambonet's integration of various art and design disciplines mirrored the models of the Viennese Jugendstil and Arts & Crafts movements. Sambonet was once quoted as saying that he was "against consumerism," although "he approved of the people buying objects and trivialities." His legacy will certainly be remembered by his mass-produced objects, carefully crafted yet utilitarian. The Italian phrase *dal cucchiaino alla città* ("from the spoon to the city") certainly holds true for Sambonet's life and work.

**MELISSA FELDMAN IS A FREELANCE WRITER IN NEW YORK CITY.**



Study for Grouper (undated).



COURTESY SONNABEND GALLERY

Winding Towers, Belgium, Germany (1971-1991)

**THE HEAT OF A COOL GAZE** continued from page 20 Charles Sheeler, showing the might and bombast of a large industrial plant. Others look like 19<sup>th</sup>- or early 20<sup>th</sup>-century landscape pictures, with their moody, romantic skies and rolling hills, typically with the factory in the background in the place of the church or the castle in traditional European towns, and small houses or apartment blocks in the foreground. One surprisingly sentimental photograph, *Bethlehem Pennsylvania* (1986), shows a jagged row of elaborately carved, soot-blackened gravestones nearly in line with a series of blast furnace smoke stacks. The image's social message is clear, but just as importantly, so is what it reveals about the Bechers' highly controlled composition. Here the "objectivity" of their pictures is revealed to be a fiction.

The rigorous, almost stylized, nature of their work does not diminish its importance or its impact on the viewer. If anything, it shows how the Bechers have influenced the knowingly artless, deadpan photography that has been in fashion since the 1990s. And compared to the colored lights in the hallway, the Bechers' austerity shows how much the art world has given itself over to the crowd. Whether for better or for worse remains to be seen.

**ALAN G. BRAKE IS AN ASSOCIATE EDITOR AT AN.**

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[www.precious-piece.com](http://www.precious-piece.com)  
 The Japanese aesthetic is now ready-to-hand with Kumo, one of several new patterns of architectural parchment released by Precious Pieces. Known as *washi*, the parchment is made from the elongated fibers of plants that are stretched and mixed in a solution made from a variety of sticky mountain potato. The resulting paper, long used for interiors, is now available as a laminated glass panel comprised of two glass sheets that are separated by a layer of PVB plastic. With its organic motif, Kumo elegantly combines privacy with a timeless sense of craft.

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## RESOURCES

**Open>Boutique** (p. 5): The custom millwork for Kidrobot was fabricated and installed by Mash Studios, 12705 Venice Blvd., Los Angeles, CA 90066, 310-313-4700, [www.mashstudios.com](http://www.mashstudios.com). The entryway mural by French graffitiist Tilt was reproduced and applied by Duggal Visual Solutions, 29 W. 23rd St., New York, NY 10010, 212-924-8100, [www.duggal.com](http://www.duggal.com). The general contractor was Ivy Walk, 60 E. 42nd St., Ste. 1401, New York, NY 10165, 212-850-0970, [www.ivywalk.com](http://www.ivywalk.com).  
**Chamber Orchestra** (p. 7): The tubes and pipes for David Byrne's Playing the Building were fabricated by Justin Downs of John Henry's Hammer, 347-301-7780, [www.johnhenryshammer.com](http://www.johnhenryshammer.com). The project manager was Mark McNamara, 347-603-2371, [www.landonmark.net](http://www.landonmark.net).  
**In Detail** (p. 10): The irrigation consultant

for Public Farm 1 was Atlantic Irrigation Specialties, 3 Commercial Ave., Garden City, NY, 516-294-1096, [www.atlanticirrigation.com](http://www.atlanticirrigation.com). The gardening containers were fabricated by Smart Pots, 115 NW 44th St., Oklahoma City, OK 73118, 800-521-8089, [www.smartpots.com](http://www.smartpots.com). The growing medium was created by The Gaia Institute, 440 City Island Ave., Bronx, NY 10464, [www.gaiainstituteny.org](http://www.gaiainstituteny.org). The seeds were supplied by Burpee, 300 Park Ave., Warminster, PA 18974, 800-333-5808, [www.burpee.com](http://www.burpee.com).  
**Open>Store** (p. 12): The general contractor for MUJI was IBEX Construction, 1372 Broadway, 15th Fl. New York, NY 10018, 646-366-6227, [www.ibexconstruction.com](http://www.ibexconstruction.com). The millwork was done by S&G Woodworking, 1155 Manhattan Ave., Brooklyn, NY, 11222, 718-389-5602.

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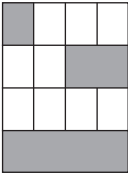




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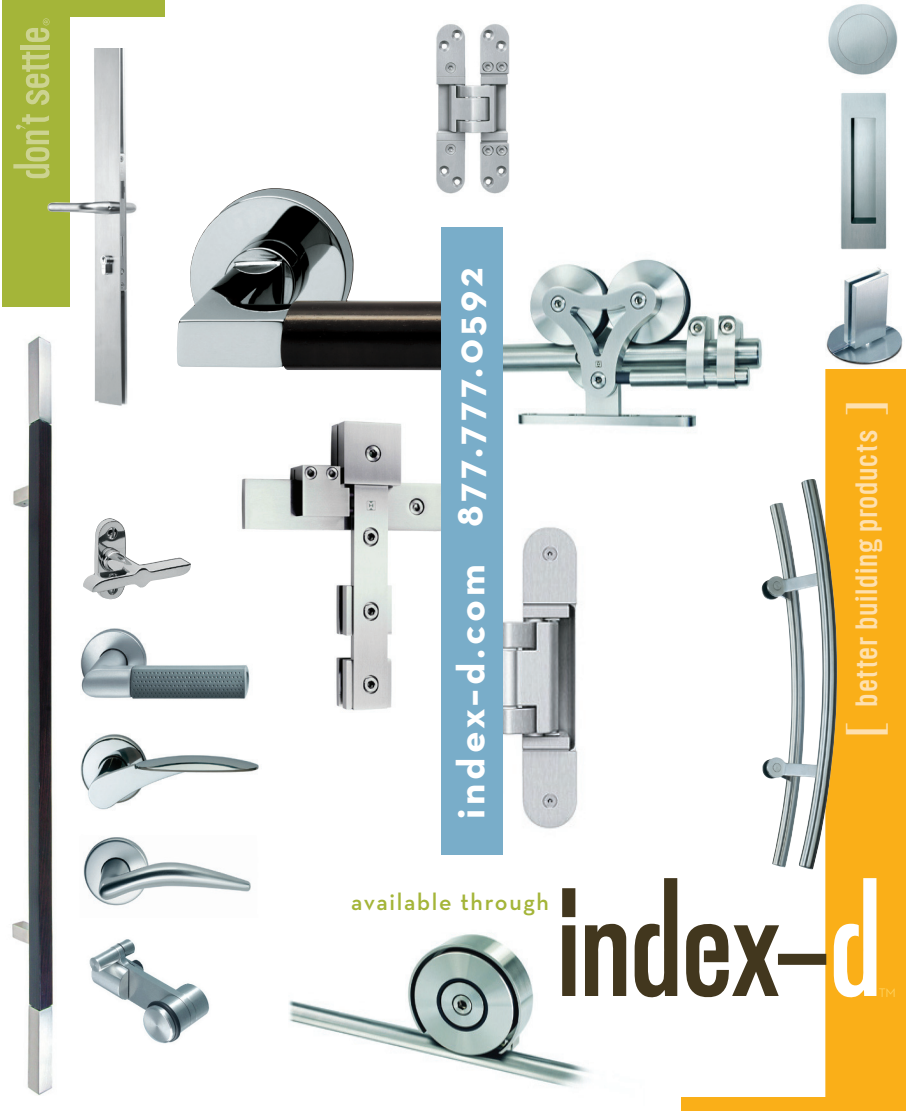
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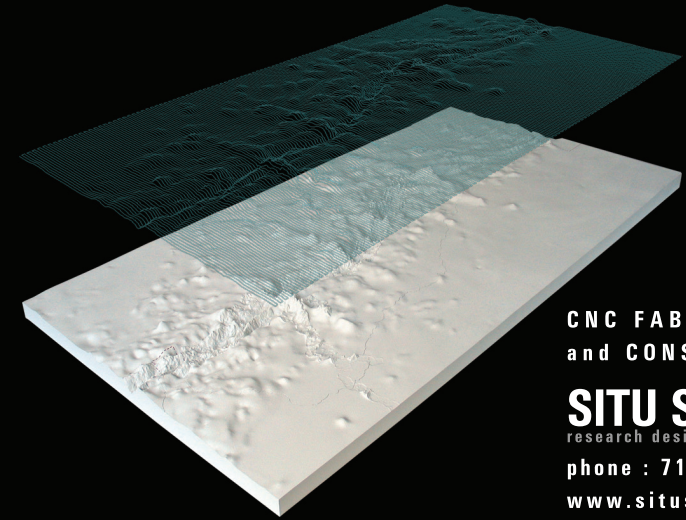
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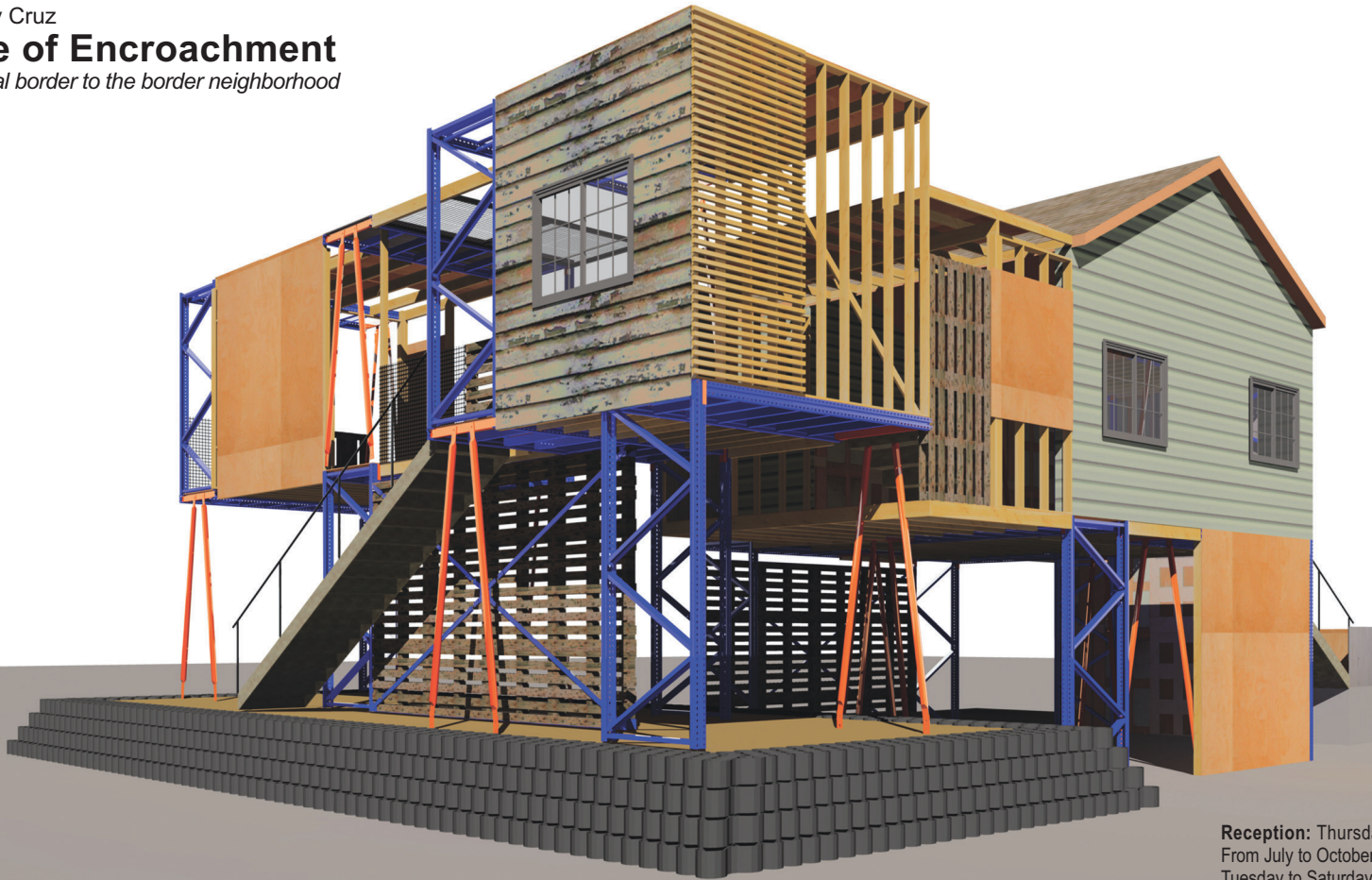
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#### HOW DO THEY DO IT?

How does the architecture and design community produce so many award winning, internationally renowned and respected projects?

The answer is a lot of talent, a wonderful spirit of innovation and a little help from Consulting For Architects, Inc. For over two decades, CFA has supported the design community with referrals to top professionals on a project and permanent basis.

**SENIOR INTERIOR DESIGNER**  
[High-end Corporate Interiors - Project]

**JUNIOR INTERMEDIATE DESIGNER**  
High-end Residential - Perm]

**ARCHITECT JOB CAPTAIN**  
[High-end Residential - Project-to-Perm]

**INTERMEDIATE ARCHITECT**  
[Hospitality Interiors - Project-to-Perm]

**LAB ARCHITECT**  
[Medical - Perm]

**JUNIOR ARCHITECT**  
[Mixed-Use - Project]

**INTERMEDIATE 3D RENDERER**  
[Commercial and Institutional - Project]

**INTERMEDIATE ARCHITECT**  
[Corporate Interiors - Project]

**ARCHITECT JOB CAPTAIN**  
[High-end Residential - Perm]

**INTERMEDIATE URBAN PLANNER**  
[Institutional - Project-to-Perm]

**INTERMEDIATE INTERIOR DESIGNER**  
[Residential Renovation - Project-to-Perm]

### DO WHAT TOP PROFESSIONALS HAVE BEEN DOING FOR YEARS!

At CFA we strive to match talented people and firms with similar design sensibilities and corporate cultures for long term success. Stop by or call to speak with a member of our courteous and knowledgeable design and human resource staff. Let's begin to build your career today.

CFA headquarters is located at 236 Fifth Avenue  
212.532.4360 Office.  
800.723.8882 Toll Free.  
212.696.9128 Fax.  
Send resumes/work samples to [recruiters@cons4arch.com](mailto:recruiters@cons4arch.com)  
Website [www.cons4arch.com](http://www.cons4arch.com)

## Ruth Hirsch Associates Inc.

As the most recognized Architectural Search Firm in New York City, we represent a broad cross-section of Architectural, Design and Institutional firms in the tri-state area.

Listed here is a sampling of current positions:

**-STUDIO MANAGER** experienced in proposal writing, staffing, budgets, overseeing senior staff & setting standards for a Boutique firm with a global presence.

A national Architectural, Planning and Development firm is looking for a full service **PRINCIPAL ARCHITECT** to open and head up their office in Dubai.

**PROJECT ARCHITECT** with design and technical capability to carry out the design intent and be responsible for the construction documents for the interiors of a brand new museum.

**SENIOR ARCHITECTURAL DESIGNER** must be accustomed to leading a team and have expertise with large complex projects for international clients

**TECHNICAL DIRECTOR**; RA and LEED AP, will be responsible for the scope of work, quality assurance and the technical excellence of a 100+ firm.

**SENIOR INTERIOR DESIGNER**; head projects ranging from 15,000 to 50,000 or more square feet, and lead and direct the design staff of a noted Architectural firm.

**SENIOR ARCHITECTURAL RETAIL DESIGNER** with an ingenious methodology for conceptualizing retail environments.

Ruth Hirsch Associates Inc. Fax: 212-396-0679  
Email: [info@ruthhirschassociates.com](mailto:info@ruthhirschassociates.com) or [www.ruthhirschassociates.com](http://www.ruthhirschassociates.com)

## ROZ GOLDFARB ASSOCIATES

Leading recruitment and search consultancy with design and management assignments in architecture, interiors, retail, brand environments, environmental graphics, and exhibition design. Among them:

- ENVIRONMENTS: retail, interdisciplinary team
- ARCHITECT/PM: museum exhibit design team
- PROJECT DIRECTOR/RA: european brand roll-out
- DESIGN ARCHITECT: international all sorts

Visit our web site and contact Margot Jacqz [www.rgarecruiting.com](http://www.rgarecruiting.com)

## BUSINESS SERVICES

### EnZo LLC

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Brooklyn, NY  
718-417 5646 Klaxto.com

## EMPLOYMENT

### ARCHITECTURAL STAFF II

Exp'd pro needed for drafting, design, field work and construction admin. 9-6, 40 hrs/wk.

Send resume to: Cutsogeorge Tooman & Allen Architects, P.C., 151 W. 26th St., 8th Fl., New York, NY 10001 att: C. Foley.

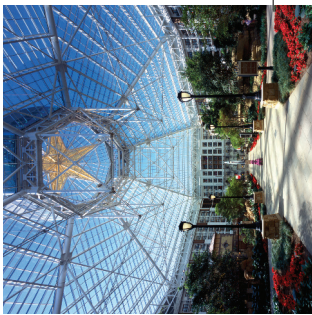
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# **PS 234 5<sup>TH</sup> GRADE GRADUATION DANCE PARTY**

**WHEN:** FRIDAY JUNE 20<sup>TH</sup>  
**AFTER GRADUATION  
RECEPTION 5-6  
DINNER: 6-9**

**WHERE:** PS 234 YARD  
**DJ:** PEACHES

**FOOD PROVIDED BY PAN LATIN  
PLUS DRINK AND DESSERT**

**P.S. PARENTS PLEASE STICK AROUND AND ENJOY THE FUN.  
THIS IS NOT A DROP-OFF EVENT**





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